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ABSTRACT

This anthology addresses the effects of future national and international change upon education. Contributing authors: (1) refer to preparation of art educators for the 21st Century; (2) examine content, methods, theories, and goals of art education; (3) question past and present values and beliefs; and (4) look to new directions for art education. The 10 articles include: (1) "Becoming an Art Educator: An Historical Perspective on Higher Education" (Mary Ann Stankiewicz); (2) "Educating Future Teachers of Art: The Role of Educational Philosophy" (George Geahigan); (3) "Aesthetics and Politics in Education" (Michael W. Apple); (4) "The Contribution of Arts Education to National Income...the Pattern Which Sells the Things" (Harry Hillman Chartrand); (5) "Postmodernism and the Challenge of Content: Teaching Teachers of Art for the Twenty-First Century" (Brent Wilson); (6) "Open the Window to the 21st Century by Chancing a Romance with Contemporary Media Forms: A Challenge for the Arts in Higher Education" (Richard L. Loveless); (7) "Artist or Teacher: A Time of Reckoning" (Phyllis J. Kozlowski); (8) "Art is about Everything: On Educating the Teacher of Art" (Kenneth Marantz); (9) "Teacher Education of Arts Educators: Stepping into the Future" (Marlene M. Taylor); and (10) "On the Other Side: The Arts and the Curriculum" (Malcolm Ross). (MM)

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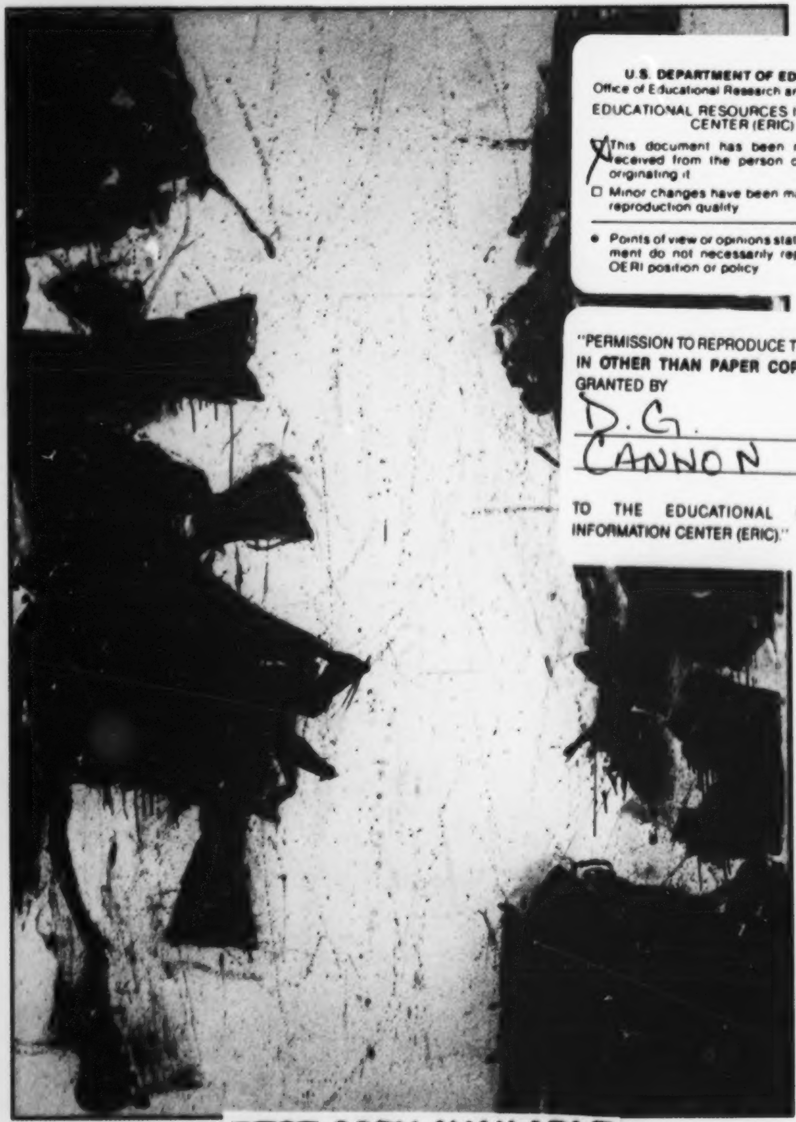
# THE FUTURE:
## *Challenge of Change*



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# THE FUTURE:
# *Challenge of Change*

NORMAN C. YAKEL, *EDITOR*

National Art Education Association
1916 Association Drive
Reston, Virginia 22091-1590

*1992*

## About NAEA . . .

Founded in 1947, the National Art Education Association is the largest professional art education association in the world. Membership includes elementary and secondary teachers, art administrators, museum educators. arts council staff, and university professors from throughou;teh United States and 66 foreign countries. NAEA's mission is to advance art education through professional development, service, advancement of knowledge, and leadership.

*Cover: White Line* by Sam Francis, © 1992 National Gallery of Art, Washington, Gift of the Collectors Committee, 1958/1959, Canvas//Oil on canvas, 2.756 x 1.924 (108 1/2 x 75 3/4)

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# INTRODUCTION

This has been a century of unprecedented change. A myriad of factors created these changes, which in turn, have influenced, and continue to influence, all aspects of our lives. The cumulative effects of change have brought about national and global interdependence and interconnectedness which require a new world view for life in the global village of the future. As one century comes to a close and another begins, it is a most propitious time to reconsider the past and contemplate the future of art education in the world of tomorrow.

Contributing authors to this anthology for higher education have addressed timely issues and presented new and stimulating ideas relevant to the preparation of art educators for the 21st century. They refer to the content, methods, theories, and goals of art education. They praise, chastise, and question past and contemporary values and beliefs. Their diverse and provocative perspectives on art education challenge us to be open, creative, and curious in the search for new directions, even beyond the boundaries of our traditional institutions.

The authors invite us to explore the potential for art education through cross-pollination of ideas in a global context. Anthropology, history, philosophy, economics, politics, aesthetics, and technology are presented as alternative and interdependent sources to combat entropy and to create new metaphors for change.

Although each of the authors presents a unique perspective for the redefinition and renewal of art education, they share a common goal. They inspire us to achieve the highest quality in art education for all.

*Norman C. Yakel*
*University of Regina*
*Editor*

# Becoming an Art Educator: An Historical Perspective on Higher Education

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*Those who cannot remember the past are condemned to repeat it.* George Santayana: Life of Reason I, "Reason in Common Sense"

## PAST AND PRESENT

What should teacher preparation in art education look like? Recommendations can be found from various experts, interested onlookers, blue ribbon panels, and others. Consider, for example, these comments and suggestions:

1. Not a few leaders in the subject of education are coming ... to point out that required courses in education are often of little value as actually taught, and that, in any case, too many are required. At the same time, it is said that too little work in art history and theory is required in many teacher-training institutions.
2. Preparation programs for arts teachers have always emphasized skill acquisition, creation and practice over history, critical analysis, aesthetics, and the philosophy of the arts.
3. In training teachers of art it is necessary not only to develop competence in art, but also in techniques of teaching.
4. Education of arts specialists must also place more emphasis on how the content of an art relates to how it is taught.

The odd-numbered quotations are taken from the 40th National Society for the Study of Education (NSSE) yearbook *Art in American Life and Education* (Whipple, 1941, pp. 24, 721); the even-numbered quotations come from the 1988 National Endowment for the Arts Report on art education, Toward Civilization (pp. 103, 104). In spite of some differences in terminology (arts education vs. art education, professional development vs. personality growth) and politics (organizational recommendations for state action vs. individually authored exhortations), there are striking similarities between concerns expressed by art educators in 1941 and those generated by a Congressionally mandated report nearly a half-century later.

A comparison of statistics on art-teacher preparation programs in the late 1930s and the mid-1980s reveals a few changes over nearly half a century, but more similarities than differences. In the 1941 NSSE Yearbook, Walter E. Hager and Edwin Ziegfeld reported on the course requirements for the preparation of prospective teachers of art in 50 unidentified institutions. In Table 1 at right, their data are compared with data from a smaller survey of 20 institutions commissioned by the Getty Center for Education in the Arts in 1985 (Stankiewicz, 1985a).[1]

Art courses and academics (liberal arts requirements and electives) continue to form the bulk of the art-teacher preparation program. While professional education requirements decreased slightly, student teaching credit hours doubled, and art education hours more than tripled—perhaps a reflection of growing recognition that art education is a distinct area of professional study. Art education courses, nonetheless, continue to constitute a much smaller proportion of the program than content courses in visual art, and studio art continues to dominate. Arnold (1976) reported that students took an average of 35.6 semester hours in studio art at the 17 institutions which responded to his survey, with a range from 4 to 70 hours. The 20 institutions in the Getty study had a range from 19 to 63 semester hours of studio art with an average of 44-46 hours in Bachelor of Fine Arts programs and 32 hours in other baccalaureate programs (Price, 1985).

In the 1941 report, 41 of the 50 institutions required courses in art history, with four semester hours the median requirement. Only 6 of the 50 schools required courses in aesthetics, but the median number of semester hours was 6. In

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[1] The study was prepared for use by the Center, not for public dissemination; the data are used with the permission of Leilani Lattin Duke, Director.

## TABLE 1
## Comparison of Median Requirements in Selected Art Education Programs, 1941 and 1985

| | *Number of Institutions Requring These Programs* | | *Median Requirements in Semester Hrs.* | |
|---|---|---|---|---|
| *Program* | 1941 | 1985 | 1941 | 1985 |
| Art[a] | 50 | 20 | 45.5 | 52 |
| Art Education | 47 | 20 | 3 | 11 |
| Professional Education | 50 | 19 | 13 | 1 |
| Student Teaching | 50 | 20 | 5 | 10 |
| Academics | 50 | 20 | 45.5 | 50 |

*Note:* The number of institutions studied was 50 in 1941 and 20 in 1985.
[a] Includes studio art, art history, art criticism, and aesthetics.

the 1985 study, 19 of the 20 institutions required art history with a median of 11 semester hours. Six of the 20 schools required aesthetics and the median had dropped to 3 semester hours. Art criticism was not even mentioned among the courses required in 1941; in 1985, 3 of the 20 schools required it, with a median of 3 semester hours. A decade earlier, students at 10 of the 17 schools in Arnold's study took a course in art criticism, suggesting an apparent decline that is surprising in light of recent trends.

If there has been little change in the rhetoric of art-teacher preparation during the past half-century and if statistics suggest only slight shifts in the content of art education programs in higher education, does historical research have any value in a volume focused on the future? Does this brief selection of historical data merely suggest "more of the same" in the next century?

While I do not see history as predictive of future trends, I do see history as having value in providing examples of possible approaches to art-teacher preparation and in raising questions that those in leadership positions might want to consider. In order to find such approaches, I would like to travel farther back into the history of art education, back a century and more, to examine how three art educators whose careers spanned portions of the 19th and 20th centuries prepared themselves as art educators and how they contributed to the preparation of other art educators.

## FARTHER BACK INTO THE PAST

While statistics may reveal the median or average teacher-preparation program, the lives of Mary Dana Hicks Prang, Denman Waldo Ross, and Henry Turner Bailey reveal more than deviations from some norm. Prang exemplifies the "non-traditional," older woman student, returning to school while juggling career and family responsibilities. During the last century, teachers commonly entered the profession with subject matter preparation but without training in art pedagogy. Experience, rather than theory, was the teacher's teacher, but summer schools provided opportunities for continuing education with updated knowledge and skills.

Then as now, studio work dominated art history, and criticism and aesthetics were nearly nonexistent. Influential art educators in higher education and subject matter specialists, like Ross and the more charismatic Arthur Wesley Dow, have been responsible for the appearance of certain topics and methods in public school art. Specific problems, such as large numbers of rural art teachers working in isolation, had led to specific solutions: art-teacher preparation by correspondence course and the establishment of professional journals, such as School Arts which Bailey edited from 1903-1917.

### The Art Educator as Life-Long Student

Mary Amelia Dana Hicks Prang (1836-1927) seems to have had a fairly typical education for a 19th century middle-class woman, beginning her formal education in a private school near her home in Syracuse, New York, and continuing at Mary B. Allen's Female Seminary in Rochester where she studied mathematics, languages, history, and general sciences. She also had private instruction in piano and singing. Her graduation at age 16 suggests that the Rochester seminary was less rigorous than those northern seminaries which were comparable to colleges, although the reported curriculum seems to have paralleled the scientific curriculum found in many men's and some women's colleges of the day. Her studio art instruction in drawing and painting probably included watercolor painting, drawing from nature, and copying drawings and paintings, but little art history or art theory as such.

While drawing had long been regarded as a proper female study from about 1826 onward, goals for women's education shifted toward "higher ethical culture (or even professional development)" and away from drawing room accomplishments (Woody, 1929, p. 194). The study of art was expected to enhance women's natural religious devotion and to improve her ability to educate her future children; if necessary, such study might help her earn a living.

Married at age 20 to Charles Spencer Hicks, a Syracuse lawyer, Mary Dana Hicks was left a widow and a single mother just 2 years later. She began teaching drawing and other subjects in her home soon after. Like most early to mid-19th century teachers, male and female, Hicks entered the classroom without professional preparation. For most young men, teaching was regarded as a temporary measure, a means to recuperate from the rigors of college or theological seminary, or to earn the money for further education. As educational institutions opened their doors to women, and men found more lucrative and less seasonal means of support, the teaching field was increasingly feminized. Although students in early normal schools were expected to be predominantly female (Cremin, 1980, p. 146), women continued to enter teaching with only a little more formal schooling than their pupils.

In spite of her lack of formal preparation, Hicks was a successful teacher. By 1868 she was teaching drawing in the Syracuse public schools. The year before Massachusetts passed its historic drawing law, she established a teachers' training course in drawing at the city high school, anticipating Walter Smith's establishment of the Massachusetts Normal Art School by 4 years. Both the teachers' class and the 4-year high school drawing course seem to have covered such standard topics as free-hand linear and geometrical drawing, perspective, drawing from two- and three-dimensional models in outline then shade, drawing natural forms, historic ornament, and applied design. By 1874, there were 70 students in the normal class (Clarke, 1885, pp. 303-5) and the Syracuse schools were adopting the Walter Smith system of drawing.

At this point, the first indication of a pattern of professional development can be found in Hick's life. Around 1875-76, she spent a year in Boston at the Massachusetts Normal Art School. Although she did not complete a certificate or diploma, Hicks was seeking out professional education to supplement her practical experience, a pattern which can be found in the lives of many turn-of-the-century women art educators. In 1879, Hicks moved to Boston to work in Louis Prang's growing art-educational publishing firm where her special interest was writing texts for the elementary classroom teacher. She continued to take advantage of opportunities for professional growth by studying at the School of the Boston Museum of Fine Arts, joining the National Education Association and other organizations, attending conferences, and participating in Colonel Francis Wayland Parker's Martha's Vineyard teacher institutes in 1882 and 1883.

As one of the directors of Prang's Normal Art Classes, a correspondence course for those interested in teaching art in primary or grammar schools, or in becoming school art supervisors, Hicks continued her interest in teacher preparation during her years with the Prang Company. Established about 1887 and marketed throughout the country, the Prang classes were recognized by Pratt Institute, which offered scholarships to students who wanted to study at Pratt after completing the first two Prang courses. Each of the three classes included 10 lessons and a final examination. Class A, for primary grade teachers, included form study, color, clay modeling, paper folding and cutting, and making and drawing for primary students; the brief catalog advertised that this course followed Frobellian principles (Prang, 1896). Class B, the second course, prepared teachers for grammar school work in form study, drawing, and color.

Class C seems to have been directed at rural art teachers; those who could not take a year off to attend a school such as Pratt, but who wanted theory to underlie their practical knowledge. The work in Class C was individually adapted from topics in psychology, pedagogy, the supervision and value of art education, the history and theory of art, and from the three standard domains covered in Prang textbooks: construction, representation, and decoration. These correspondence courses appealed more to women than to men; all the Pratt Institute scholarship winners were female, as were the vast majority of students in all three classes.

Although she officially retired after marrying Louis Prang in April 1900, Mary Hicks Prang resumed her interests in art, education, and social reform after his death in 1909. In 1916 she earned an Associate in Arts degree from Radcliffe; at age 84, she earned a Master of Education degree from Harvard, then applied for the doctoral program (Stankiewicz, 1985c). In her application she described herself as "eager to learn" and as having taken advantage of "all that Boston affords in music, art, and letters" (American Antiquarian Society, Prang Papers).

While Mary Dana Hicks Prang participated actively in providing opportunities specifically for the education of art teachers and made use of professional institutions and organizations for her own development, Denman Waldo Ross (1853-1935) seems to have gotten involved in teacher education in spite of himself; certainly he had little pedagogical training. Known as a design theorist, collector, and painter, Ross's early interest in art was stimulated by textile samples from Grandfather Waldo's Lawrence, Massachusetts, mill and by Grandmother Waldo's copies of European paintings. Ross made his first voyage to Europe at age 13. Not only did the family visit the "Pitty" Palace and "Eufizzi" Gallery, but they visited the studios of contemporary American artists Hiram Powers and William Wetmore Story, and young Denman began to draw from imagination, life, and published illustrations (Stankiewicz, 1985b).

On his return, the teenage Denman was expected to prepare for his entrance to Harvard, the gateway to fulfilling parental expectations that he become a gentleman and a scholar. At Harvard he majored in history, completing his A.B. in 1875 and his Ph.D. in 1880. Among his professors was Charles Eliot Norton, who introduced Ross to the art theories of John Ruskin. Although Ross applied for the position in the Harvard history department vacated by Henry Adams in 1877, the idea of teaching art seems not to have crossed his mind until later. His father's death coupled with the denial from President Eliot freed him to pursue his aesthetic interests as a serious amateur, with wealth enough to travel abroad almost annually and to purchase works that caught his interest, and with leisure enough to study masterpieces intently in galleries and museums, and to study painting briefly at the Academie Julian in Paris.

The journals that Ross kept during his travels suggest that much of what he learned about art was based on his own careful observation and analysis. Although he knew Ernest Fenollosa, Bernard Berenson, Arthur Wesley Dow, and other contemporary artists, connoisseurs, and art educators, Ross never attributed his artistic development to anyone other than Norton and Ruskin. In his unpublished writings, Ross developed a model of art education with similarities to his own learning process, a process he described as sightseeing (Harvard University Museums of Art, Fogg Art Museum

Archives, Denman W. Ross Papers). He recommended that the study of art begin with observation of actual art works. He favored imaginative drawing as well as copying from works of art, and studio exercises in both pure design and representation. His goals were aesthetic discrimination, appreciation, and judgment. Throughout his career Ross argued that understanding the masterpieces of the past was a prerequisite to artistic development.

Although he first revealed an interest in pedagogy in an 1887 journal entry describing a teacher's critique of a student line drawing, Ross did not begin teaching until 1899. That summer he taught Principles of Design to 58 students in the Harvard Summer School, a course he continued to offer almost every summer through 1914. Although Ross's courses during the academic year, first offered in 1900-1901, introduced his theories of pure design and color to future art historians, museum men, and artists, his primary audience in the summer were art educators. The summer courses provided practicing public school, normal school, college, and university art educators with knowledge of Ross's theories as well as studio practice in applying those theories to design and color problems.

Thus, his system of pure design spread throughout the United States, influencing curriculum very directly in Boston, and indirectly as far away as southern California. Like Arthur Wesley Dow whose Ipswich Summer School was contemporaneous with his Harvard summer classes, Ross provided advanced education in art content. Unlike Dow, Ross was not always an inspiring model of effective teaching. His theories were always undergoing revision; his teaching assistants often had to translate difficult concepts from lectures into studio practice. Nonetheless, many art educators returned over several summers to learn Ross's belief that technical training in pure design was essential to right judgment of art (Ross, 1903).

## A Professional Evangelist for Art

Among those summer school students was a Massachusetts art educator who included work with Ross in his continuing professional development and encouraged others to do the same. Henry Turner Bailey (1865-1931) was the eldest of seven children born to a father who taught his son many of the crafts and trades at which he worked and a mother who taught him to love poetry. Due to economic depression, family financial losses due to the 1872 Boston fire, and other circumstances, Henry had little expectation of continuing his education beyond the local high school. He wanted to become a preacher, an ambition fueled by his conversion experience and subsequent baptism; he became instead a popular preacher on art education and civic beautification.

In 1883, the Massachusetts Normal Art School was entering its 11th year as the first state-supported school for the preparation of public school art teachers. It was in its first year without the leadership of its founder, Walter Smith, who had been forced out due to political controversies in July, 1882 (Dean, 1924). There had been changes in the faculty as well, and enrollment had fallen from 282 in 1880-81 to 143 in 1882-83. In February, 1883, while conducting business in Boston, Henry's father learned that students planning to teach art could receive free tuition at the state school. Henry had long been interested in art; now both a means of higher education and a career goal were at hand. The young man collected examples of his art work to show to Otto Fuchs, the principal, and was admitted for the last 3 months of the second term so that he could prepare for regular admission in the fall of 1883.

Although instruction in painting, sculpture, and art history were required, the Normal Art School offered more of a vocational-technical than a fine arts education. Practical studies in applied art for industry preceded painting and sculpture; the chemistry of color was taught before the history of painting. Instruction was given in stained glass, ceramics, cast and wrought iron work, and methods of reproducing images, revealing the influence of the Aesthetic Movement (Stein, 1986). Bailey's practical education at home in North Scituate must have helped him to understand many of the machines he drew and the printing processes he learned better than some other students. A description of himself as the "Craftsman" reveals Bailey's eclectic skills, most developed at the Normal Art School:

> He could draw Greek curves on the blackboard without apparent effort, cut a Greek rosette from paper while we were still wondering over the first fold, sketch the main lines of a map, a landscape, a statue, or a temple, or almost anything else, in a twinkling, and make us all see beauty at every turn. (Bailey, 1910, p. 68)

Much of the course content at Massachusetts Normal Art School consisted of rules for good design in applied ornament, accuracy in perspective drawing, or efficiency in teaching methods. Normal methods students taught demonstration lessons to each other and had opportunities to observe classes in evening drawing schools around Boston. When Bailey began work as drawing teacher in the Lowell Day Schools in the fall of 1885 and as state drawing supervisor early in 1887, he was able to use notes taken in his art-school classes as the basis for student lessons and teachers' institutes. Bailey received Class A and C certificates in June 1884, Class B in 1885, and Class D in 1887. His formal preparation for art teaching thus overlapped his practical experience in the classroom.

As state drawing supervisor, Bailey provided in-service education for his colleagues through teachers' institutes, demonstration lessons, conference presentations, and written reports. When he and several other Massachusetts teachers decided to establish a magazine for teachers influenced by the arts and crafts magazines of the era, Bailey saw the journal as a vehicle for teacher education, a means to provide up-to-date information and curriculum outlines.

Although School Arts never became the foundation of the network of correspondence courses envisioned by Bailey, from 1911 to 1913 Bailey did direct nonresident courses for the New York School of Fine and Applied Art, established by Frank Alvah Parsons. This program continued the correspondence normal art courses originally established by Prang. Bailey also directed and taught summer arts and craft courses for teachers at Chatauqua beginning in 1909. In 1917, after turning down five similar positions in other cities, he was appointed Dean of the Cleveland School of Art and Educational Advisor to the Cleveland Museum of Art.

Bailey based his work at Cleveland on three principles: 1) an art school should have a stimulating faculty 2) art school students should see much fine art, and 3) courses and methods should emphasize the importance of the individual (University of Oregon Library, Special Collections, Henry Turner Bailey Papers, "The Cleveland Method"). Bailey's art teacher-training faculty included Otto Ege, one of the contributors to the 1941 NSSE report. The new Dean established a morning assembly which provided Cleveland students with the opportunity to experience a moment of beauty each day as well as a 4-year's course in history of art.

Echoing assumptions found in the work of Walter Smith, Bailey argued for a broadly based curriculum in fine and applied arts, opening the school to a variety of students rather than limiting upper-level enrollment to the talented, and providing studio work in art rather than scholastic theory to prospective teachers. Although more thoroughly prepared as a professional art educator than Prang or Ross, Bailey firmly believed that making art was central to teaching art.

It is clear that the dominance of studio art in the art teacher preparation program has deep historical roots. While 19th century courses in drawing or historical ornament did introduce students to the art of the past through imitation, most prospective art teachers have defined themselves as artists (Mason, 1983). Only in the education of the art educator *malgre lui*, Denman Ross, do we find art historical, critical, and theoretical studies anticipating recent calls for broader preparation in art content (*Toward Civilization*, 1988).

## LOOKING FORWARD

Having looked at art-teacher preparation in the past, what can be said about the future? Recent reports advocating reform of teacher preparation (Improving Teacher Education, 1985; A Nation Prepared, 1986; Tomorrow's Teachers, 1986) would seem to suggest some new directions, but when compared with the preceding data and stories, many of their recommendations seem less novel. Subject matter specialization has always been central to the preparation of specialist art teachers, although, as we have seen, studio art is dominant. Classroom experience has long been integrated with coursework in pedagogy, and teachers have often sought advanced degrees as a means to rise on career ladders.

On the other hand, the need for improved preparation for careers in education cannot be denied. Teachers, from Prang to Bailey and beyond, have entered the classroom lacking formal preparation in educational theory and practice, learning by doing with little support or guidance from more experienced colleagues. However, creating an ideal program for the typical undergraduate art education major may not solve the problem.

In 1985, there were more women 35 years of age and older enrolled in institutions of higher education than either women or men age 20 and 21, and that number is expected to increase by 1995. As Table 2 shows, most older students are part-timers. Given the fact that most public school art educators have been women, these statistics and the histories of Prang and other turn-of-the-century art educators suggest that reforms in teacher preparation aimed at the standard undergraduate curriculum may be misplaced.

## TABLE 2
## Enrollment in Institutions of Higher Education, Fall 1985 and Projections 1995

| | *Numbers (in 1000's)* | | *Percentage Part-Time* | |
|---|---|---|---|---|
| *Group* | *1985* | *1995 Proj* | *1985* | *1995 Proj* |
| Males | 5,818 | 5,338 | 38.0 | 42.4 |
| 14-17 yrs. | , 121 | , 88 | 15.7 | 13.6 |
| 18-19 yrs. | 1,230 | 1,048 | 9.9 | 11.0 |
| 20-21 yrs. | 1,216 | , 946 | 15.5 | 15.8 |
| 22-24 yrs. | 1,216 | , 909 | 30.3 | 32.0 |
| 25-29 yrs. | , 991 | , 910 | 60.1 | 58.5 |
| 30-34 yrs. | , 574 | , 648 | 73.9 | 73.0 |
| 35 yrs. plus | , 639 | , 839 | 84.8 | 85.1 |
| Females | 6,492 | 6,065 | 46.1 | 50.7 |
| 14-17 yrs. | , 113 | , 111 | 10.6 | 11.7 |
| 18-19 yrs. | 1,370 | 1,173 | 11.6 | 11.7 |
| 20-21 yrs. | 1,166 | , 902 | 18.7 | 19.0 |
| 22-24 yrs. | , 885 | , 719 | 43.8 | 43.9 |
| 25-29 yrs. | , 962 | , 823 | 68.8 | 67.9 |
| 30-34 yrs. | , 687 | , 746 | 76.7 | 76.9 |
| 35 yrs. plus | 1,246 | 1,590 | 80.0 | 82.2 |

*Note:* From *Statistical Abstract of the United States: 1988* (108th ed., p. 141, Table No. 236) by United States Bureau of the Census, 1988. Washington, DC: U.S. Government Printing Office.

We can anticipate more Mary Dana Hicks Prangs in our college art education classes than Henry Turner Baileys. Art educators in higher education should probably look toward the development of multiple models of art teacher preparation, delivered in ways that will encourage part-time students to enter the field by recognizing their individual strengths, some of which may have been developed through nonacademic experience. This is not to say that we should encourage states to provide quick licensure so that local artists can become art teachers. Rather we should recognize that becoming an art educator is a life-long process, that professionalization of the field mandates in-service as well as preservice education in current art content and in pedagogical theory and practice.

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# Educating Future Teachers of Art: The Role of Educational Philosophy

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*Philosophy is the cultivation of the mental faculties; it roots out vices and prepares the mind to receive proper seed.*
Cicero: *Tusculanae disputationes II*

During the past 30 years, America has gone through two major crises of confidence with regard to its educational system. In the first of these, the content of instruction became the subject of intense scrutiny and debate. In art education, this concern led to the Aesthetic Education Movement and its subsequent evolution into what has come to be called Discipline-Based Art Education. In the second crisis, the one we are witnessing now, the concern is with the quality of instruction itself. Unlike the earlier period, teachers themselves have become the targets of criticism; there is a widespread belief that the caliber of people within the teaching profession and the nature of their professional preparation leave much to be desired.

This is a difficult period for art teachers, but at the same time a period of opportunity as well. There is no question that teaching art is now more of a challenge than ever before. The art room is not immune to the social problems that afflict classrooms throughout the country, and the onerous effects of poverty, broken homes, crime, and social dislocations are more pressing than ever. However, there is a growing public awareness that the rewards for teaching need to be greater: not simply more pay for teachers, but a greater autonomy in making educational decisions.

Art teachers face the added challenge of coping with a new model of art instruction. This "discipline-based" approach has been widely advocated in the literature of art education and has received the endorsement of the National Art Education Association. As yet, however, it has not been widely implemented in practice. The adoption of this model poses a twofold challenge to teachers. Teachers will first need to become more competent in art and art-related disciplines than has previously been the case: The subject matter knowledge teachers will be expected to acquire will be immensely greater than before. Second, teachers will require a more sophisticated professional knowledge.

In this period of transition art teachers can be expected to play an ever-increasing role in policy decisions affecting the character of art education in the schools. Not only is this to be expected because of changes occurring within the art teaching profession itself, but also because a "discipline-based" approach to art instruction is at this juncture little more than a promising conception. It will be left to future teachers to implement this concept inthe schools.

It is in light of these considerations that this chapter discusses the role of educational philosophy in the preparation of future teachers of art. This paper takes the position that educational philosophy should be considered not only useful, but indeed essential to an art teacher's education.

Having said this, however, it is far from certain that others will accept this view; for not only is the nature and function of educational philosophy not widely understood, but art teachers not infrequently exhibit an ambivalence towards, if not an outright disdain for, theoretical matters. This is often manifested when they are called upon by principals and other educators to state their "educational philosophy." They often feel such requests to be legitimate—that they should be able to articulate their philosophy for art education. But just as frequently, teachers feel that philosophy is a technical subject, a "difficult study of obscure subjects," remote from the practical affairs of the daily classroom.

This chapter attempts to explain just what educational philosophy is, and how it is needed by the art teacher in his or her role as professional educator.

## What is the Philosophy of Art Education?

As with most disciplines, the nature and purpose of educational philosophy is a matter of dispute among philosophers themselves. A reasonably comprehensive perspective on the nature of the discipline, however, can be given by distinguishing first between normative and analytical philosophies of education, and second between the activities of theory building and theory criticism within each of these contending views of philosophy.

## Normative Philosophy of Art Education

A normative philosophy of education is a theory about what to do in educational situations. In constructing such a theory, the normative philosopher may do such things as formulate a conception of the good life, identify basic human needs and aspirations, and delineate the role of the school in bringing these about. Stated in another way, a normative philosophy of education encompasses systematic attempts to formulate educational policy in terms of fundamental aims, goals, or objectives. One can readily see these efforts are needed in art education if one considers such vexing questions as:

1. Should art be taught in the schools and if so, why?
2. Should studio production comprise the whole of art instruction, or should the schools be teaching art history, art criticism, and aesthetics as well? If the latter, what amounts of curriculum time should be devoted to each of these disciplines?
3. In their art education, what kinds of art works should children be exposed to? Should they look only at their own work? Should they study traditional masterpieces of fine art? Should they study the popular arts?

These do not exhaust the kinds of questions that concern educators in the arts but they typify the kinds of questions that are at the heart of educational concerns.

### *Scientific Research and Educational Problems*

How can such questions be answered? One possible response would be to appeal to the social sciences. For example, disciplines such as psychology or sociology are often looked upon as sources of guidance. In general, however, such an appeal would be of little help to educators.

There are at least three reasons for this. One is that a science such as psychology or sociology differs from normative philosophy in the questions it addresses. A normative philosophy will be concerned with questions of value, of what to do in a specific educational context. One important aspect of this will be the formulation of a rationale for educational undertakings. The social sciences, on the other hand, seek answers to questions about facts and empirical relationships. The goal of science is to arrive at theories and law-like generalizations that enable us to increase our understanding of the world. It does not attempt to formulate basic aims, goals, or principles for acting. A science such as psychology or sociology, then, would not provide an answer to a question about whether art should be in the schools.

Second, a science such as psychology or sociology is radically limited in its scope: It is concerned with a restricted set of problems and studies a narrow range of phenomena. In answering fundamental questions of value, such as whether art should be in the schools, educators must consult a wide variety of sources. History, philosophy, anthropology, biology, politics, and chemistry are some additional disciplines that might be relevant in making such determinations. Making these sorts of determinations about appropriate educational aims or goals, then, is a multidisciplinary affair.

While it might be conceded that questions about aims or goals are beyond the scope of a particular science, what about questions of method? Can a science such as psychology, for example, provide an answer to a question about whether works of fine arts or the popular arts should be used in the classroom? Given prior agreement about the aims or goals of art education, it is true that this sort of question is more amenable to scientific investigation. But having acknowledged this, one should also note that answers to such questions have, by and large, not been provided to educators by scientific investigators. Scientific research usually has been conducted within certain traditionally defined paradigms of inquiry and, more often than not, the specific concerns of art educators have not fallen within the purview of ongoing research. Despite perennial calls for a more practical orientation in scientific research, most educational decisions about methods will continue to be made in the absence of knowledge from the social sciences.

Third, there is little reason to think that this situation is likely to change in the foreseeable future. Educational phenomena are complex and resources allocated to scientific research are limited. Findings about whether one method is more effective than others in reaching a certain educational goal, are dependent upon the particular population and the specific teaching situation studied. There is likely to be a host of relevant variables that would need to be taken into account. But extensive research programs needed to explore such variables are relatively rare in education. Even if studies are undertaken to determine whether instruction should utilize works of fine or popular art, then, it is unlikely that generalizations of broad application will be reached.

Thus there exists a body of questions, of fundamental concern to art educators, which either are not amenable to scientific research, or for which scientific research has so far not provided answers. Inquiry into these value questions, when conducted in a systematic way, constitutes the kinds of theorizing that characterizes a normative philosophy.[1]

In deliberating upon goals and methods, the normative theorist cannot call upon any fixed procedures of inquiry. A knowledge of current educational practice and awareness of current educational problems are clearly prerequisites. But, as stated earlier, the normative theorist will attempt to gather and weigh information from many different sources. In making decisions, common sense and conventional wisdom must often be used. Consider the question about why art should be in the curriculum. An answer to this question will draw upon, among other things, what we know about our culture, about human nature, and about art itself. But our knowledge of these is hardly complete. Moreover, there are different and conflicting views on these topics. Similarly, deliberating upon instructional methods is also a tentative affair. We have little precise knowledge about the capacities of human beings or how they can be expected to behave in specific educational situations. Formulating educational goals and methods, then, is almost always a matter of informed judgment and reasoned speculation.

The complexity of such theoretical deliberations can be illustrated by considering the questions posed at the outset: "Should art be taught in the schools and why?" "Should art consist of studio practice, art history, art criticism, or aesthetics?" and "Should children be exposed to works of fine art or popular art?" Such questions are related to one another in the sense that answers to one set, affect deliberations about the others. Consider how answers given to the first set of questions have a bearing upon the second. If art education is conceived in terms of developing integrated personalities or the creative potential of students, it is unlikely that teaching aesthetics will seem to be a viable means to that end. On the other hand, if teaching an understanding and appreciation of art is a fundamental rationale for art in the schools, aesthetics might well appear to have promise as part of an art curriculum. Similarly, answers given to the second set of questions will likely have a bearing upon the answers given to the third. For example, it would be impossible to implement a program in art history without exposing children to traditional works of fine art. Yet in advocating studio-based programs, some educators have frowned upon the use of adult art in the classroom.

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[1] The activities of normative philosophizing can thus be distinguished from a mere concern with specific teaching methods. It is the attempt to link teaching practice with educational goals and objectives that makes the inquiry philosophical in nature.

Consideration of the latter sets of questions, in turn, also have a bearing upon deliberations about the former. Let us suppose that a theorist decides that, for a variety of reasons it would be impractical to teach courses in art history and aesthetics. Perhaps it has been determined that art teachers are not familiar with either discipline, or that needed slides and reproductions are prohibitively expensive. Having decided this, the educational theorist might well reconsider whether the goals of understanding and appreciation of art are ones that ought to be recommended. Means as well as ends, then, must be considered in formulating a normative philosophy.

The complex deliberations of the normative theorist sometimes result in a systematic presentation of proximate and distant goals, followed by recommendations for practice. For example, a theorist might describe some vision of the good life, specify broad outcomes of schooling needed to bring these about, indicate general aims of art education, give objectives for specific kinds of art courses, and finally specify the kinds of instructional methods to be used in these courses. An example of this sort of system building is found in the work of the educational philosopher Harry Broudy (Broudy, 1954, 1972; Broudy, Smith, & Burnett, 1964). Other examples of normative art education theories are found in Barkan (1955), Kaufman (1966), and Smith (1986).

Most normative philosophies are wide-ranging and comprehensive studies, drawing as they do upon the literature of such varied disciplines as philosophy, sociology, and psychology. Nevertheless all of them must be viewed as partial and incomplete efforts. That this must be the case, is evident because no single individual can hope to have a complete understanding of all relevant disciplines, because relevant disciplines are themselves growing and expanding, because new disciplines are constantly developing, and because the world itself is changing. All of these will have an impact on normative theorizing.

Thus constructing a normative philosophy is best regarded as a collective rather than an individual effort, as something that is ongoing rather than something that will be finished at some future point in time. Construction of normative theory must draw upon individuals with many different kinds of expertise. Although historically, academic philosophers have been among the most influential contributors to normative theory (one thinks here of W.T. Harris, John Dewey, and William Kilpatrick, among others), today's normative theorists are likely to have varied backgrounds, and to be knowledgeable not only in philosophy but in many different areas of inquiry.

### *Normative Philosophy: Theory Criticism*

Up to this point discussion has focused upon building or constructing a philosophy of education. But progress depends as much upon theory criticism as it does upon theory construction. The critical function of the normative theorist is often misunderstood by art educators. Trained to be tolerant of the viewpoints of others, some regard criticism as merely negative and destructive. A more balanced view, however, would be to regard debate about aims and methods among contending theorists as a wholesome, indeed an essential activity. It is commonly overlooked that for every new policy put forth, one (and often more than one) competing policy exists (the status quo).

Debates are necessary because only one policy can be enacted for any given situation. The problem is to choose the wisest course of action. If the aims of one policy are unrealistic, if there are unfortunate consequences to a recommended policy, if promising methods of instruction have been overlooked, if the actual capacities of teachers and students have not been taken into consideration, the normative philosopher has an obligation to point these out. Not doing so will ultimately affect the welfare of students.

## Analytical Philosophy of Art Education

A normative philosophy of art education, then, involves a multidisciplinary approach to educational problems, one in which knowledge and information from many areas of inquiry are weighed in order to formulate aims (goals, objectives) and policies (methods) for art education. This perspective on educational philosophy may be contrasted with a contending view that has arisen within the last 40 years. This alternative view reflects the analytical temper of much of what is presented in recent academic philosophy,[2] a temper characterized by concerns for clarity and precision of expression, rigor of argument, and evidence for assertions that are made. On this second view of educational philosophy, it is not the business of the philosopher to formulate educational aims and policies. Educational philosophy on this view is a second order activity; it is concerned with the clarification and elucidation of key ideas and issues in educational thought.

Many analytical philosophers believe that this can best be done through a careful examination of the discourse of education, the language used by educators and educational theorists. Language is thus considered by the analytical philosopher to be the primary vehicle for the expression of beliefs, ideas, policies, and issues. Beyond this, however, the analytical philosopher is keenly aware that the use of language may itself create intellectual traps for the unwary. One of the aims of analytical philosophy is to dissolve these sorts of problems.

This second conception of philosophy has given rise to sharp debates about the "proper" role of educational philosophy. Some philosophers (Hirst, 1963; Pap, 1956) would restrict educational philosophy to analysis. Normative philosophy on this view becomes "educational theory" to be distinguished from philosophy proper (Hirst, 1963). Other philosophers (Broudy, 1955; Frankena, 1956) point out that concern with educational policy and values, and the use of reasoned speculation have traditionally been part of the province of philosophy. This dispute need not be dwelled upon at length. It is important to point out, however, that in the actual writings of philosophers of education, both traditional and modern, normative theorizing and analysis are often combined, and that the results of analysis are often used as data for evaluating the merits of a normative theory.

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[2] Although the analytical tradition has dominated Anglo-American philosophy during the postwar period, educational philosophy has also been influenced by European existentialism and phenomenology. If this paper does not discuss this tradition specifically, it should not be taken as an assumption by the author that it has no relevance for art education.

Analytical philosophers employ a wide variety of methods and while it is not possible here to give a detailed account of these, there are two general approaches to analysis that are taken. One may be termed conceptual; the other structural.[3]

In the conceptual approach the analyst focuses on the clarification of key concepts. This is done by examining the use of words or expressions within specific contexts. The analyst recognizes that words or expressions may be both ambiguous and vague; that their meaning may differ from context to context (or even within the same context); and that their boundaries of application may lack precision.

In studying how a word or expression is used in educational discourse, the analyst often finds that two or more meanings enter into discussion of an issue and thus become a source for confusion. Educational theorizing is especially vulnerable in this regard because, as noted previously, it is a multidisciplinary effort in which appeals to the sciences and other areas of inquiry are made in order to arrive at decisions of what to do. The overlapping of the scientific, the technical, and the practical spheres gives abundant occasion for confusion. Another source of confusion arises because of the vagueness of key terms in educational discourse. Such terms may have different but overlapping criteria of application that are overlooked by educators. Moreover, an educator may attempt to alter a concept, keeping part of the standard meaning but extending the word to new applications. This also could be a source of confusion. By bringing to light the ambiguity and vagueness of key terms in educational discourse, the analyst facilitates communication among educators. Sometimes the result of this is to expose imprecise, muddled, or confused thinking: for example when a hopelessly vague term is used, one that resists interpretation, or when an educator slides from one meaning of a term to another without recognizing the equivocation. At other times the philosophical analyst may help to resolve educational disputes since many have their roots, not in differences of opinion about policy or factual matters, but in confusion over meaning. Here the analyst may help educators who are simply talking past one another.

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[3] The author is indebted to Scheffler (1966) for this distinction.

In the second approach, the philosophical analyst considers the logical structure of the arguments employed, or the position taken on a particular issue. Assumptions are made explicit and gaps in the arguments are noted. The analyst then examines whether the argument is valid (whether conclusions do in fact follow from premises), and he or she attempts to determine whether appropriate evidence exists to support the statements in the premises. In this approach the analyst is sensitive to the fact that statements in educational discourse depend not merely upon the linguistic form of the sentences used, but also upon the specific contexts in which they are made. Sentences can be used to make assertions, definitions, explanations, prescriptions, recommendations for courses of action, and so forth. Making each type of statement implies and presupposes certain contextual conditions, and the statements made require different sorts of evidence or backing.

In examining and critiquing educational discourse, the analyst frequently finds that educational arguments are enthymemes: the premises or conclusions are not explicitly stated. Arguments may also be invalid. In both instances, the analyst can aid educational discourse by making arguments explicit, and where validity problems are found, suggesting alternative arguments. Clarification is also frequently needed with the statements in educational arguments. The linguistic form of the sentence may suggest a different kind of statement than the one actually given. There are also statements, such as slogans and metaphorical statements, that have a literal meaning which is either nonsensical or problematic. Another kind of problem may arise when an educational theorist is unaware of the implications and presuppositions of statements that are made. By making these explicit, an analyst can point out inconsistencies and contradictions between one part of a normative theory and another. Finally by explicating the kind of support needed by specific statements in educational arguments, the analyst can help to determine where further research or inquiry is needed.

## *Analytical Philosophy: Theory Construction*

Up to this point, the focus has been upon the critical function of philosophical analysis. There is, however, a theory-building aspect of analysis which is undertaken when the analytical philosopher moves beyond the critiquing of a specific piece of discourse to do such things as explain the nature of key concepts, or the character of statements and the structure of arguments within a given area of inquiry. In this theory-building enterprise, the findings of specific analyses are stated in more general terms, and these are then subjected to further examination and possible revision under the critical scrutiny of other philosophers.

Such theory building is to be sharply distinguished from that of the normative theorist trying to construct a specific educational policy. Its educational applications lie in its power to illuminate topics and problems in education.

Sometimes theory building can occur when the philosopher applies definitions and explanations from relevant philosophical disciplines. Educational problems frequently overlap those studied in such philosophical domains as ethics, aesthetics, theory of mind, theory of action, theory of language, philosophy of science, and so on. Ryle's (1949) distinction between task and achievement verbs in his work on the philosophy of mind, for example, has proven helpful in distinguishing between different senses of "teach" and "learn," and so resolving some long-standing, educational puzzles about the nature of these fundamental concepts (Scheffler, 1958). Fundamental work in ethics about the nature and justification of practical judgments (judgments about courses of action to be undertaken) has been applied by Kerr (1976) to the clarification of the nature and structure of educational policy. Thus, existing theories in various domains of philosophy have often proven to be useful to the analyst. There remain, however, concepts, topics, and problems that are distinctive to education (and to art education), and for which philosophical inquiry has not been undertaken. Analytical philosophy of education, thus, must be viewed not only as an applied discipline, but as a distinctive area of theoretical inquiry in its own right.

### *Normative Theory in Art Education and Philosophical Analysis*

It seems safe to say that even among art education theorists there is little appreciation of the need for philosophical analysis. Yet, despite the many serious and thoughtful contributions that have been made to normative theory in art education, there exists widespread conceptual and structural problems that cry out for analysis. Some indication of these can be given by considering the value questions posed at the beginning of this chapter.

Consider the conceptual problems that arise when we reflect upon the first of these questions. For example, two currently accepted answers to "Why should art be taught in the schools?" are that art instruction leads to an understanding and appreciation of art, and that it contributes to the creative development of children. But which rationale is the more appropriate for art instruction, and how would we know when students had reached an understanding or appreciation of art, or had developed creatively? Before these issues can sensibly be addressed, one must have some understanding of the underlying concepts of art, understanding, appreciation, and creativity.

Conceptual problems underlie the second set of value questions as well. Should the schools be teaching art history, art criticism, and aesthetics, as well as studio production? Any answer that might be given to this question, and to the question of how to apportion curriculum time among these competing disciplines, presupposes some prior agreement about what is actually encompassed by the concepts of art history, art criticism, aesthetics, and studio. A moment's reflection about these concepts will reveal further conceptual problems. For example, criticism is often taken to mean description, analysis, interpretation, and evaluation of art works. But what do we mean by these concepts? How would we know, for example, when students had performed such "critical tasks"?

Finally there is the problem of whether traditional masterpieces or works of popular art should be in the art curriculum. This raises the question of the distinction between traditional and popular art. Do these concepts overlap? Are they separate? What is the basis for the distinction between them? All of the value questions that were posed at the beginning of this article, then, raise questions of concept, of the meaning of key terms.

Before one can begin to resolve these value questions, one must determine first how such terms as "art," "appreciation," "creativity," "art criticism," "aesthetics," "popular art," and so forth, have been used in educational discourse, and secondly how they ought to be used. Any examination of the art education literature will show the most extraordinary variation in usage among theorists. And not only is there little agreement in the way such terms are used, but individual theorists will often use the same term in different ways. Many times theorists do not even realize this variation exists; so that in debating key issues, they simply talk past one another. Hence there is a pressing need for analysis of discourse and explanation of key concepts in art education theory.

Structural as well as conceptual problems are also common in the normative theory of art education. Here I shall only comment upon the problems encountered in properly interpreting policy statements, and in overlooking implications and presuppositions of statements that are made. One problem with recommendations for art criticism, for example, is that they are sometimes ambiguous. Criticism is sometimes taken to be a method of instruction and at other times an instructional goal. The recommendation to incorporate art criticism into art curricula, then, can be interpreted in different ways (Geahigan, 1980). A similar confusion surrounds recommendations that students study works of popular art, as opposed to traditional masterpieces in the art classroom. The debate between "elitists," advocates of traditional art, and "populists," advocates of the popular arts, has been a part of the art education literature for the past 30 years. Yet one cannot but feel that at least part of the reason why these debates have not been settled is a confusion over what is actually at issue. Sometimes using the popular arts is considered a method of instruction and populists, as opposed to elitists, appear to be arguing about whether the use of these art forms is an efficient way of bringing about an understanding and appreciation of traditional works of fine art. At other times, however, populists appear to be arguing for the adoption of social goals that are really quite distinct from those of understanding and appreciating art.

In prescribing and recommending, art education theorists also at times overlook the implications and presuppositions of statements that are made. Consider recommendations for art criticism once again. In recommending that students interpret works of art as a classroom activity, educators assume this will be a way of bringing students to an understanding of art. That is, interpreting is construed as a method for reaching the goal of understanding. Yet interpreting as an activity presupposes that one has already understood; that the goal of understanding has already been attained. The failure to consider presuppositions in this instance, then, results in a conceptual blunder and theoretical inconsistency (Geahigan, 1982).

In pointing out these structural problems with normative theory in art education, nothing has been said about the validity of arguments, about interpreting statements other than prescriptions or recommendations, or about determining the nature of the support for individual statements in normative theories. Yet, there are problems in all of these areas as well, problems indicative of a need for structural as well as conceptual analysis of art education theory.

Finally, there is a need for analytical theory building. How are art education policies justified? How are interpretive and evaluative statements in art criticism supported? Although considerable work has been done on these problems in ethics and aesthetics, attempts to apply these findings, as in Smith (1966), or to resolve these problems independently have been all too rare in art education.

## EDUCATIONAL PHILOSOPHY AND EDUCATING TEACHERS OF ART

In the future art teachers will face increasing challenges and demands upon their professional competence. If they are required to become more knowledgeable in a variety of art and art-related disciplines, and to develop and shape new conceptions of art instruction in the schools, one can argue that there is a need for more philosophical sophistication on the part of teachers as well. In what follows, the role of normative and analytical philosophy in the education of art teachers is discussed. With respect to both, the art teacher can be viewed as a consumer as well as a producer of educational philosophy.

### Normative Philosophy and Teacher Education

A background in the normative philosophy of art education should give teachers an understanding of the major alternative conceptions of art education, and the ability to justify art education practices in terms of fundamental aims and objectives. This has been a common goal of responsible teacher education programs for years. Yet, far too often, teachers leave their undergraduate education without these basic competencies. Undoubtedly, there are many complicated reasons why this occurs. The prevailing studio mystique in many departments of art-teacher education, for example, has often militated against an intellectual approach to the study of the theory of art education. Professors of art education frequently see themselves as artists rather than scholars. Students often enter art education from studio programs with little initial commitment to education, or even to intellectual inquiry for that matter. They feel the need to develop artistically, while their instructors, having little interest in theory themselves, feel the pressure to prepare students so that they can function in actual classroom situations. The result of this type of scenario is all too often a truncated professional education for art teachers: Students acquire knowledge of a specific set of classroom procedures and methods without an awareness of alternative approaches to instruction. They have little understanding of why these methods should be adopted or of alternative rationales for art in the schools.

The unfortunate consequences of this can be seen in the questionable practices that commonly pass for art education in the schools. We are all aware of the elementary art teacher who capitulates to the demands of the classroom teacher for pretty little projects to decorate the classroom walls, the junior high school art teacher who has students apply endless layers of paper mache to use up time during a semester, or the high school teacher whose total program consists of mindless copying of photographs. Examples of such practices could be multiplied indefinitely. The common feature in all of them is that they are of doubtful educational value. Although there are many reasons why teachers do these things, a contributing factor surely is that teachers simply have not reflected on the why's of art education, on the relationship between means and ends. Teachers who are only knowledgeable about classroom methods, can only be expected to produce what we too often see in the schools: aim-less art instruction.

The problem, then, is one of art teachers not being given the wherewithal and opportunity to reflect upon educational practice. This is more of a problem in art education than it might be in other areas of the school curriculum because art teachers have traditionally played a much larger role in shaping curriculum policy. Teachers in other areas, for example, have usually been guided to a great extent by national examinations, textbooks, prepared teaching materials, and so forth. Although we are seeing more of these in art education, much of the curriculum decision making remains in the hands of the individual classroom teacher.

In this transitional period, as attempts are made to implement a "discipline-based" model of art instruction in the schools, the need for critical reflection is greater than ever before. Although one would hope that art teachers would be receptive to the challenge of this idea, one would also hope that teachers will not simply adopt a bandwagon mentality and uncritically accept whatever is presented simply because it is new. Specific recommendations for objectives and instructional methods for a discipline-based approach have yet to be worked out. When they are, they may not be appropriate for certain educational situations or for certain groups of students. It is the critically reflective art teacher who will be in the best position to make these determinations and to suggest alternatives. Since normative theorizing must be viewed as an ongoing process of determining means in terms of ends, and vice versa, by engaging in this process, the art teacher can legitimately be viewed as a contributor to normative philosophy in art education.

## Analytical Philosophy and Teacher Education

If questionable teaching practices are currently a problem in art education, the potential for this to occur in the future is certainly greater. The problems of implementing a discipline-based art education are much more complicated than with a child-centered approach. Some of the parent disciplines, such as aesthetics and art criticism, have not traditionally been a part of teacher preparation programs. Nor have art teachers customarily taken extensive coursework in art history. As practicing art teachers attempt to implement this approach in the schools, even with the best of intentions, there is a good chance that they will misinterpret and distort the character of these disciplines, and so negate whatever educational value they might be thought to possess. Nor can one rule out the possibility that teachers will simply translate a discipline-based approach into what is customarily done or convenient to do.

Whether one can expect future art teachers to possess some reasonable competence in all three of the above disciplines, in addition to becoming proficient in studio art as well, is an open question. At the very least, however, students of art education will need some acquaintance with these disciplines: some understanding of their nature, the problems they address, and the issues which currently structure inquiry. These sorts of questions are philosophical in nature and are the focus for analytical inquiry in aesthetics, the philosophy of art criticism, and the philosophy of history. It is likely that these areas of philosophy will increasingly be seen as relevant to the education of teachers and that the questions pursued in these areas will become the focus for more analytical inquiry within art education itself.[4] If students are to become familiar with the parent disciplines of a discipline-based approach to art education, then, it is likely that they will increasingly need to become consumers of analytical philosophy.

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[4] A landmark attempt to address these topics from an educational perspective is Ralph A. Smith's anthology, Aesthetics and Criticism in Art Education (Smith, 1966).

Any intelligent reading of the philosophical literature, however, presupposes some familiarity with the aims and methods of philosophical inquiry; some understanding of what philosophers are doing. Philosophical writings are often technical and not easily accessible to the uninitiated. One major task of a philosophy of art education might be to address this problem by judiciously selecting from the philosophical literature and translating it in such a way that it could be presented to the art teacher. There is a pressing need for this sort of undertaking.

Another alternative suggestion is to prepare art teachers so that they can undertake philosophical inquiry themselves. Philosophical analysis involves intellectual skills that are generally useful. They would be especially valuable for the inquiry into educational policy that typically occurs at the graduate level of an art teacher's education. Some understanding of the nature of arguments and of different kinds of statements and the ways they are supported, a sensitivity to ambiguity and vagueness, a capacity to frame and evaluate definitions, and so forth, would be immediately useful to students.

At the graduate level, students have an awareness of classroom realities, the problems of teaching, and the deficiencies of their own curricula. At this point in their education they are usually ready to seriously consider the problems of curriculum construction and can approach the task with some authority. With some understanding of, and skill in philosophical analysis they would be in a position to better comprehend and to use the relevant philosophical literature to inform art curricula. They would also be in a better position to evaluate and critique alternative policy proposals in art education. In doing this they would themselves be engaging in analytical philosophy of art education.

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# Aesthetics and Politics in Education

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*The good of man must be the end of the science of politics.* Aristotle: *The Nicomachean Ethics I.ii.*

## DOING AWAY WITH AESTHETIC MEANINGS

In an important paper in the mid-1960s, Dwayne Huebner (1966) criticized educators for treating our decisions in schools as simply technical. Means/ends, process/product reasoning had evacuated ethical, political, and especially aesthetic concerns and "modes of valuing" from the heart of educational deliberation. We were reaching a point, he said, in which the only meanings and values that would be legitimate to pursue in schools, and in the teacher education programs that prepared the majority of teachers for them, would be so tightly controlled and so linked to economic and industrialized models of thinking that we would be at risk of totally forgetting what it meant to be fully human. What would be left would be reductive and mechanical; factories would (supposedly) efficiently produce people as objects, not subjects.

Following a path that had been laid out earlier by John Dewey, he in essence argued that for any educative act to be truly educative, it must have an aesthetic component. For Huebner, educational activity is to be guided not primarily by the efficient meeting of "preconceived ends, but [by] a search for beauty, for integrity and form." Hence, all education at whatever level is art education. Teaching itself is an art, not in the usual almost sloganizing way we use that word but in the richest sense of that concept. His words take on an existential quality as he writes about teaching and curriculum design (with design meant not only as a technical but an aesthetic process) as a search for "balance and harmony," as a "composition" with "integrity and wholeness." Noninstrumentality, "the continual caging of chaos," "truth as unveiled meaning" that is built by "the speaking and acting of participants," the teacher as artist and aesthetic critic, all of these concepts would counterbalance the growing concern to place efficiency and cost effectiveness above all else in the pantheon of educational values.

Even though we may now disagree with some of the specifics of Huebner's aesthetic theories or with how he applied them to education, his words remain prophetic. It is hard to deny that the predictions he made more than two decades ago have a ring of truth about them. Even with all of the attention being paid to teaching and teacher education, to "standards" and "values," and to the curriculum by national and international reports, the values that largely guide them are certainly not those embodied in Huebner's concerns for the ethical and the aesthetic. In education, as in so much of our social and cultural life in general, control, technique, and efficiency are winning out over substance. At risk is our very definition of what it means to be educated. The extent of this risk, and who it will hurt most, cannot be fully understood, however, if we remain within the largely aesthetic problematic that gave such power to Huebner's analysis. We must go beyond it and situate the reduction of the entire range of human values to the technical within the more widespread social dynamics that are having such a major impact on so many people inside and outside of education.

In order for us to see this, I want to do something unusual here. Rather than focusing on art and art education—critically important topics to be sure—I want to turn my attention to the political, economic, and ideological conditions that lie behind these negative tendencies and to some of the hidden effects of the many national and international reports about schooling and teacher education that I believe may actually worsen the situation.

The declared crises in curriculum, in art education, and in teaching and teacher preparation do not stand alone. They are part of a considerably larger crisis in education in general, one in which powerful groups with their own agendas are attempting to redefine what education is for. Thus, the recent history of laying off or not replacing art teachers in many school districts in the United States cannot be understood outside of the increasing fiscal crisis that has emerged in many industrialized nations. The attempt by Getty and other foundations to reorient our educational programs toward a more disciplinary, and some would argue more conservative, basis cannot be understood outside of both the larger ideological conflicts over what and whose knowledge is important in a time of crisis in authority relations in the larger society and the need for increased prestige in threatened subject areas as a result of these conflicts and economic dislocations.

Lastly, the increasing rationalization of teacher education programs, the growing intervention by outside political and bureaucratic forces in defining the "competencies" of teachers, how they will be educated, and what they are to teach signifies a similar process. Teacher educators, and educators in general, are subject to intense attacks for problems that are actually less the results of "bad" or "incompetent" teachers and teacher education, a lack of "standards," and so on than they are the result of the wider social situation in which education finds itself.

My task here, hence, will be to lay out important aspects of the economic and ideological terrain on which art education sits. For unless we recognize what is happening to education in general we will be unable to give the arts the place they deserve at any level of schooling nor will we be able to take Huebner's eloquent insistence on the utter import of aesthetics in all educational activity seriously. In the process, I shall write largely on the situation in the United States, though those readers from, say, Canada and Britain know the somewhat different but still similar overall trends these tendencies represent in your own nations.

Behind my analysis here is a question of great import. **What kind of society and what kind of education system are we preparing our teachers for?** If my analysis is correct, we may have reason to be worried, for the kind of educational system "we" are now creating may not have a place for the aesthetic concerns and personal meanings of teachers and students that formed the basis of Huebner's fears.

Before proceeding, it is important to point out that I write this from a specific perspective. As a former elementary and secondary school teacher and a former president of a teachers' union, I am tired of seeing teachers and teacher educators blamed for problems over which they have little control. As a political actor and as an author of numerous books on the relationship between education and social and cultural power, like Huebner I believe that we are transforming what education is about, mechanizing and industrializing it and, thus, purging it of any "taint" of humanly constructed meanings (Apple, 1979, 1985, 1986). Finally, and just a importantly, as a cinematographer, as someone who engages in the art of film-making with students, teachers, and community members, I know that the arts—when linked to the real experiences of people—

can make a profound difference in education and in the community in aesthetic and political ways. This will be increasingly difficult to do given the current attempts to "reform" what schooling is about. Unfortunately, sometimes "reform" movements in education stimulated by government documents and "expert" reports can cause even more problems than those they supposedly set out to solve. In many ways, this is what may happen given the tendencies now being exhibited in many of the proposals to alter teaching and curriculum.

## UNDERSTANDING THE CRISIS

In one of his most insightful arguments, the late philosopher Ludwig Wittgenstein (1953) reminded us that it is wise to look for the meaning of language in its use. That is, words are given meaning by their use in particular historical periods and particular settings. Thus, do not ask what words mean in general; examine how they are being used in a variety of ways by different groups. This principle is of special importance if we are to understand the meaning of the current movement to "reform" our educational system and our teacher education programs. In fact, with all of the discussion of reforming education in the popular media, in professional and scholarly journals, in government at all levels, and so on, we may be in danger of forgetting Wittgenstein's principle.

In the current context what does reform talk do? I do recognize that there may be serious problems with the curriculum and teaching that now goes on in many of our schools and teacher education institutions. I have criticized them and suggested alternatives in a series of volumes (Apple, 1979, 1985, 1986). However, I want to claim here that the way we talk about reforming education actually serves to divert our attention from many of the root causes of the problems we are experiencing. In order to see this we shall need to focus both on the relationship between schooling and the larger society and on the structure of inequalities in that society. For the crisis we are facing in our society goes far beyond the schools and our teacher education programs and will not be solved by blaming educators.

Part of the outline of this crisis is visible in the following depiction of the situation by Cohen and Rogers (1983). They analyze the current state of American political and economic life in this way:

> The powers of the American state are now deployed in a massive business offensive. Its basic elements are painfully clear. Drastic cutbacks in social spending ... Rampant environmental destruction. Regressive revisions of the tax system. [Looming trade wars.] Loosened constraints on corporate power. Ubiquitous assaults on organized labor. Sharply increased weapons spending. Escalating threats of intervention abroad. (p. 15)

Of course the fact that many people see a crisis does not mean that they see it in the same way, a point made very clear in Cohen and Roger's statement about governmental response above. For progressive groups in the United States, Canada, Britain, and elsewhere, the crisis is seen in the increase in poverty, in the defunding of the educational and social programs that took many years to win and are still so very necessary, in the attempts by rightist groups to impose their beliefs on others, in the widespread deskilling of jobs, the lowering of wages and benefits for many others, and the loss of whole sectors of jobs as industries engage in what economists call capital flight as they move their plants to other nations, thereby destroying whole communities in the process (Apple, 1986; Carnoy, Shearer, & Rumberger, 1984). For powerful conservative groups the crisis has little to do with this. The crisis is seen largely from above. It is simply an economic and ideological one. Profits and production are not high enough. Workers are not as disciplined as they should be. We are not "competitive" enough. People have begun to expect "something for nothing." All institutions, including, and especially the school, must be brought more closely into line with policies that will "reindustrialize" and "rearm" America so that they are more economically competitive. The impact of this conservative definition of the crisis has had a truly major impact on official policy towards education (Apple, 1986).

Nowhere is this clearer than in what is perhaps the most influential government-sponsored document on the relationship between schooling and the economy, A Nation at Risk. In language that leaves no false hope that education is performing anywhere near what is necessary, the report's authors state in their now famous quote:

> Our nation is at risk. Our once unchallenged preeminence in commerce, industry, science, and technological innovation is being taken over by competitors throughout the world ... [The] educational foundations

> of our society are presently being eroded by a rising tide of mediocrity that threatens our very future as a nation and a people. What was unimaginable a generation ago has begun to occur—others are matching and surpassing our educational attainments. (National Commission on Excellence in Education, 1983)

The report continues:

> If an unfriendly power had attempted to impose on America the mediocre educational performance that exists today, we might have viewed it as an act of war. As it stands, we have allowed this to happen to ourselves .... We have, in effect, been committing an act of unthinking, unilateral educational disarmament. (National Commission on Excellence in Education, 1983)

In these words we see the crisis as reconstructed around particular themes: international competition, capital accumulation, a reassertion of "toughness" and standards. The crisis in not one of the immense inequalities that are so visible in American society. Instead, it is redefined by dominant groups to fit their own interests. It is the more general question of how dominant interests work in the larger social context in which the role of education is now being dramatically changed, that needs to be focused upon if we are to understand how many of the educational "reforms" now being proposed may embody social interests that many educators might not find to their liking.

In a chapter of this size, I can but note tendencies that are reaching an advanced state or that loom on the horizon. The reader can find more detail and more supporting evidence in the references I have included.

## INDUSTRIALIZING THE SCHOOL[1]

As I noted in the prior section, we will miss what is happening in education unless we focus on the larger context in which educational change is occurring. There has been a breakdown of the largely liberal consensus that guided a good deal of educational policy since World War II. Powerful groups within government and the economy have been able to redefine, often in retrogressive ways, the terms of debate in education, social welfare, and other areas of "the common good" (Raskin, 1986). What education is **for** has been transformed. No longer is education seen as part of a social alliance which combines many minority groups, women, teachers and teacher educators, administrators, government officials, and progressively inclined legislators who acted together to propose social democratic policies for schools (for example, expanding educational opportunities, developing special programs in bilingual and multicultural education and for the handicapped, and so on.) A new alliance has been formed; one that has increasing power in educational and social policy. This power bloc combines industry with the new right. Its interests are less in redressing the imbalances in life chances of women, people of color, or labor. Rather, it aims at providing the educational conditions believed necessary both for increasing profit and capital accumulation and for returning us to a romanticized past of the "ideal" home, family, and school (Apple, 1986, 1987; Giroux, 1984; Hunter, 1987; Omi & Winant, 1986).

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[1] What follows is based on a larger discussion in Apple (in press [a]).

The power of this alliance can be seen in a number of educational policies and proposals in the United States: (a) calls for voucher plans and tax credits to make schools like the idealized free-market economy (Apple, 1985), (b) the movement in state legislatures throughout the country to "raise standards" and mandate both teacher and student "competencies" and basic curricular goals and knowledge, usually by employing management and evaluation techniques originally developed not by educators but by business and industry (Kliebard, 1986; Apple, 1979), (c) the increasingly effective attacks on the school curriculum for its antifamily and antifree enterprise bias, its "secular humanism," and its lack of patriotism (Arons, 1983) and, very importantly for my discussion here, (d) the growing pressure to make the perceived needs of business and industry into the primary goals of the school (Apple, 1985, 1986).

In essence the new alliance in favor of the conservative restoration (Shor, 1986) has integrated education into a wider set of ideological commitments. The objectives in education are the same as those which serve as a guide to its economic and social welfare goals. These include the expansion of the "free-market," the drastic reduction of government responsibility for social needs, the reinforcement of intensely competitive structures of mobility, the lowering of people's expectations for economic security, and the popularization of what is clearly a form of Social Darwinist thinking (Bastian, Fruchter, Gittell, Greer, & Haskins, 1986, p. 14). The effects of this on how we think about education are becoming clearer every day.

As I have argued at length elsewhere, the political right in the United States, Canada, and other countries has been very successful in mobilizing support **against** the educational system, often exporting the crisis in the economy onto the schools. Thus, one of its major victories has been to shift the blame for unemployment and underemployment and for the supposed breakdown of "traditional" values and standards in the family, education, and the paid workplace **from** the economic, cultural, and social policies of business and industry **to** the school, our universities, and other public agencies (Apple, 1985, 1986).[2] The commitments embodied in the quotes from A Nation at Risk and which stand behind its policies bear eloquent witness to these tendencies.

This process is heightened by the federal and state governments which literally bombard the public with a particular **selection** of statistical data about the well being, or lack of it, of our society. I say selection here because the United States Government, as well as others, sets up "great manufactories of 'facts' and 'figures'" that are distributed to the public. These are usually economic and serve to construct a view of reality as fundamentally revolving around the economics of profit and loss, of accumulation and profit (Horne, 1986, pp. 189-190).

In the process the value of education is reduced to economic utility (Apple, 1986, 1987). Other goals such as critical understanding, political literacy, a sense of one's aesthetic possibilities, personal development, mastery and skill, self-esteem, and shared respect are beside the point or "too expensive" (Bastian et al., 1986, p. 157). The issues of care and connectedness, issues that, as feminists have so crucially reminded us, count so critically in building a society based on the common good, are disenfranchised as well (Gilligan, 1982). Schools are to do one thing for society. They are to primarily function to supply "human capital," to underwrite "the promise of individual success in competitive labor markets and national success in competitive global markets" (Bastian et al., 1986, p. 21).[3] The role of the teacher is to assist in the creation of such "human capital." Anything else is a "frill."

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[2] As many social analysts have argued, our kind of economy must subvert traditional values and communities and substitute an ethic of commodity purchasing and monetary status if it is to survive. Placing the blame on our educational system is a form of category error. See Heilbroner (1985).

Simultaneously, as education's purpose is being drastically reduced to its role in reaching the economic and ideological goals established by the new alliance, the schools have witnessed a steady increase internally in the use of procedures of standardization and rationalization that accompany this change in goals. Increasingly teaching methods, texts, tests, and outcomes are being taken out of the hands of the people who must put them into practice. Instead, they are being legislated by government agencies, state departments of education, state and provincial legislatures, or other centralized authorities, a process that is being supported or stimulated by many of the national reports.

The effects have been widespread. The tendency for the curriculum to be rationalized and industrialized at a central level, largely focused on competencies measured by standardized tests (and more and more dependent on predesigned commercial materials and texts written specifically for those states that have the tightest centralized control and, thus, the largest guaranteed markets (Apple, 1985, 1986), is resulting in the **deskilling** of teachers. When individuals cease to plan and control a large portion of their work, the skills essential to doing these tasks self-reflectively and well, atrophy and are forgotten. The skills that teachers have built up over decades of hard work—setting relevant curriculum goals, establishing content, designing lessons and instructional strategies, individualizing instruction based on an intimate knowledge of students' desires and needs, and so on—are lost. In many ways, given the centralization of authority and control and given the transformation of the primary mission of the school into mainly its economic utility, they are simply no longer needed (Apple & Teitelbaum, 1986). Here, the **teacher as artist** is replaced by the teacher as technician.

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[3] Of course the educational system of the United States, as well as other countries, has always had close links to the economy (Apple, 1979). However, this has always been a source of conflict with many groups attempting to democratize both its goals and procedures. See Reese (1986) and Hogan (1985).

In the larger economy this process of separating conception from execution and deskilling has been called the *degradation of labor.* Importing these procedures into the school, as many of the conservative national reports wish to do, can have exactly the same effects as when they are employed in industry: a loss of personal meaning and aesthetic sensibilities, the lowering of commitment and respect, bitter battles over working conditions, a lowering not a raising of quality, and a loss of skill and imagination (Edwards, 1979).[4] Of fundamental import, it has also ultimately reduced the power of employees to have any significant say in the goals and procedures of the institutions in which they work. All of this runs directly counter to what we are beginning to know about what will lead to effective education in schools (Bastian et al., 1986).

It is not just at the level of the social goals or the curricula and teaching that the industrialization of the school has proceeded, however. The right has attempted to alter our very perception of schooling itself, turning it away from the idea of a common ground in which democracy is hammered out (an intensely political idea involving interactive notions of citizenship in a polity). Instead, the common ground of the school becomes no longer based on a set of democratic political commitments; rather, it is replaced by the idea of a competitive marketplace. The citizen as a political being with reciprocal rights and duties is lost. In its place is the self as consumer. Schooling becomes a "retail product" (Bastian et al., 1986, p. 16; see also Giroux, 1984). Freedom in a democracy is no longer defined as participating in building the common good, but as living in an unfettered commercial market with the educational system now being seen as needing to be integrated into the mechanisms of such a market (Apple, in press [B]). And, it is a market in which artistic forms and practices are themselves being transformed into commodities like everything else.

I have discussed the inherent weaknesses of these proposals—such as voucher plans and the like—elsewhere (Apple, 1985). The important point is to see the ideological reconstruction that is going on, to understand that in the process of making the school into a product to be bought and sold, we are radically altering our definitions of what it means to participate in our institutions. Participation has been reduced to the commercialization of all important public social interaction (Hall, 1986, pp. 35-36). The unattached individual, one whose only rights and duties are determined by the marketplace, becomes ascendant. The ideological imprint of our economy is hard to miss here (Apple, 1979).

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[4] Just as critically, as I have demonstrated elsewhere, the fact that teaching, especially at the elementary level, has been socially defined as largely women's work makes the issues surrounding the probable deskilling of teachers even more important. See Apple (1986).

Convincing the public at large, and even our current and future teachers, to see education as a product to be evaluated for its economic utility and as a commodity to be bought and sold like anything else in the "free market" has required a good deal of hard ideological work on the part of the right. This has meant that the citizenry must be convinced that what is public is bad and what is private is good.

Hugh Stetton (cited in Horne, 1986) evokes the tenor of these claims when he says that:

> The commonest trick is this: of people's individual spending, **mention only the prices they pay.** When they buy a private car and a public road to drive it on, present the car as a benefit and the road as a tax or a cost. Tell how the private sector is the productive sector which gives us food, clothing, houses, cars, holidays and all good things, while the public sector gives us nothing but red tape and tax demands. (pp. 172-173)

Perhaps the ideological comparison can be made clear when we realize that in, say, the United States and Britain there is a tendency to treat welfare and other forms of public education, health, or legal assistance as somehow not really deserved or as "abnormal." Yet, in countries such as Sweden students enrolled in social studies courses are taught about the range of public benefits to which each citizen is **entitled** as part of one's very citizenship (Horne, 1986, p. 175).

While the convictions of a majority of the American, Canadian, and British people may not have been totally swayed by such conservative ideological tendencies, it is clear that the processes of redefinition are part of the larger strategies involved in the conservative restoration. As recent polls have shown, however, there has been clear movement toward acceptance of some of the positions embodied by the right by groups within the larger society (Bunzel, 1985; Apple, 1987).

## WILL CHANGES IN SCHOOLS CHANGE THE ECONOMY?

Even with this brief analysis of the encroachment of economic interests, ideologies, and procedures into the educational system, a major question remains. Will the results in the economy be what the right assumes if it is indeed successful in totally reorienting schooling? There is reason to doubt it.

Others have called it a myth that "national economic growth and individual mobility are contingent on establishing more rigorous standards of educational competition" and by industrializing the school (Bastian et al., 1986, p. 8). In their own review of the history and current status of the relationship between education and the economy, the authors of a recent book proposing considerably more democratic changes in schooling (Bastian et al., 1986) show the other side of this argument. Rather than claiming that declining school performance is a major factor in declining economic performance and rather than claiming that stressing high standards (defined by whom?) and discipline will somehow "restore economic productivity, competitive advantage, and job creation," the very opposite may be true. We instead may be creating a new elitism, one that will be justified by rhetorical artifice, but not by results (p. 50).

The ultimate result of blaming the school and our teacher-education programs rather than the unequal structures generated by our economy and by our less-than-equal structures of political and cultural representation will be the growth of discrimination and cultural elitism (Bastian et al., 1986, p. 60). This will go hand in hand with the reproduction of a double-peaked economy in which those on the bottom will find their schooling will be even more directly linked to the low-waged, nonunionized, and largely futureless sector of the labor market (Apple, 1986).

Bastain, Fruchter, Gittell, Greer, and Haskins (1986) summarize these arguments in the following way:

> Economic realities do not justify the claim that a more competitive school regime will raise productivity and widely enhance job opportunities. The growing polarization of the workforce into a small professional strata and a large pool of low wage, de-skilled service and production workers indicates that our increasingly bureaucratized and industrialized education will mean more for a few and less for many, in terms of economic reward. The logic of today's marketplace is to lower

> expectations and limit chances for the majority of children, and competitive elitist schooling reinforces this logic. (p. 163)

Such a logic might, of course, lead to a "rearmed" nation. However, in the guise of the public good, a public largely consisting of the powerful will be the major beneficiaries (Apple, 1987).

## CONCLUSION

In this brief chapter, I have tried to show how education has increasingly become dominated by economic interests that can lead not to enhancing equality, but just the opposite. I have pointed to the changing relations of power that have stimulated, and been stimulated by, such "reform" documents as A Nation at Risk and other reports and to the ideological shifts that have resulted. I have also noted that such shifts in what education is for are not the only significant changes that are occurring. We are witnessing important alterations in the control of curriculum and teaching at the level of policy and practice in our elementary and secondary schools and at the university. This has also been accompanied by an attempt to not only enhance the influence of economic needs on schools, but to make education itself an economic product like all others. As many of us are witnessing (perhaps living is a better word), the effects of these trends are clearly visible in teacher-certification procedures and teacher-education programs in many areas.

I have stressed the economic, political, and ideological movements and tensions in the larger society in this chapter for one particular reason. The arts are too important, too crucial to the formation of the kinds of caring and sensitive people our societies so desperately need, to be left to the whims of the current conservative reconstruction. Only by understanding what is happening socially can we begin to recognize the real depth of the problem. And only by placing education in that larger social arena can art educators, and educators in general, see what may be required for us to withstand the well organized attempts to turn ourselves, our students, and their students into the raw material of an industrial machine that cares more about profits than it does about the lives, hopes, and dreams—the very stuff out of which meanings are made—of the real human beings who make up that society.

In making these arguments I have highlighted the negative side of what is happening. This was done not because I do not think schools need improvements—of course they do—but in part because of the fact that we so often are asked to ride on bandwagons without paying sufficient attention to what other baggage might be taking the trip with us. While bandwagons are certainly not new to education, the current wave of "reform" could result in antidemocratic tendencies at all levels of education, in worsening working conditions in schools, in even less resources ultimately being given to education, and to policies that will lead the public to blame education—and teacher education in particular—even more for things over which it has little control.[5] It will also severely limit the meanings that our teachers and students will count as legitimate in their school settings at every level. Such outcomes would undoubtedly be a tragedy to millions of children and to the teachers and administrators who now work so hard everyday in uncertain conditions to provide an education worthy of its name.

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# The Contribution Of Arts Education To National Income . . . the Pattern Which Sells the Things

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> *We have paid a terrible price for our education, such as it is. The Magian World View, insofar as it exists, has taken flight into science, and only the great scientists have it or understand where it leads; the lesser ones are merely clockmakers of a larger growth, just as so many of our humanist scholars are just cud-chewers or system-grinders. We have educated ourselves into a world from which wonder, and the fear and dread and splendor and freedom of wonder have been banished. Of course, wonder is costly. You couldn't incorporate it into a modern state, because it is the antithesis of the anxiously worshipped security which is what a modern state is asked to give. Wonder is marvellous but it is also cruel, cruel, cruel. It is undemocratic, discriminatory, and pitiless.*
>
> Robertson Davies: *The Deptford Trilogy: World of Wonders*, Macmillan of Canada, Toronto, 1987, p. 836

As the 20th century draws to a close, troubling signs cloud the dawning of the new century and millennium. Three hundred years into the age of reason, opinion polls indicate that nearly half of the population believe in UFOs, astrology and more recently the *new age movement*. A significant part of society is fundamentalist Christian and accepts as divine truth a book written in ancient Aramaic and Greek, translated into Latin and from Latin into English, French and other modern languages. Many are creationists convinced the world was created *ex nihilo* 7,000 years ago and who actively seek equal time in the classroom with what they consider to be the secular myth of evolution. The drug epidemic (including alcoholism), so close to the hearts of morally self-righteous tub-thumping politicians, infects a population which cannot, or will not, cope with the stresses and strains of modern life except through escape into hedonism and temporary oblivion. The scientific method, applied to the outer, material world, has taken humanity to the moon and beyond. It has given us a collective vision of the *unus mundus--one world, one people, one biosphere*. But the inner world of feeling, intuition and sensation has not been, and perhaps cannot be, domesticated or tamed by scientific reason alone. In fact, after 300 years of enlightenment and the scientific method, we live in a world riddled by superstition, irrational beliefs and ideological fanaticism. As noted by the bard of the cultural revolution, Bob Dylan: *Something is going on and you don't know what it is, do you Mr. Jones?*

And where in this muddled inner world of mind and motivation is university research? It is caught in a web of scientism—of scientific English, political science, the science of political economy and all the other so-called human sciences. But reductionist methods, developed for the study and control of the outer, material world, when applied to the subjective reality of the self have generated few convincing insights to soothe the troubled heart of this postmodern era.

There are few remaining sectors of secular society that continue to address the inner world. The most important is the arts. Art defines the inner drama of the individual. It provides meaning in an age without apparent value beyond basic greed. But even our understanding of the arts has been reduced to popular myth like the *Gulag and Garret Myth: Great Art is the Product of Economic Deprivation or Political Oppression*. It is only in the last century that this belief has held sway over the public imagination. Before that time, art was an integral part of life, not some separate and mysterious field of human endeavor.

It is this paradox of an age apparently dominated by science and technology in which irrational beliefs hold sway over a significant proportion of the population which provides the context of this paper. These irrational beliefs cast a shadow on this age of reason and raise questions about the adequacy and relevance of university research. This paradox represents the other side of the coin involving business and governmental questioning of the performance of universities in job training and application of university research for economic purposes. To a degree, we are dealing with a situation similar to that identified by Goethe in his rebuttal to Newton's wavelength theory of color. Color is not just a physical phenomenon of photons or waves (yet even in scientific terms, the *wave/particle paradox* of light must be recalled). It also is a subjective phenomenon involving how we see and understand the world around us. Our understanding is incomplete and misleading if we accept only one side of the coin.

> The theory of colors . . . has suffered much and its progress has been incalculably retarded by having been mixed up with optics generally, a science which cannot dispense with mathematics; whereas the theory of colors, in strictness, may be investigated quite independently of optics. (Goethe, 1810, para. 725)

## WORKING DEFINITIONS

To understand the contribution of arts education to national income, we must understand that art is not only a subjective phenomenon, but also one with extremely important objective consequences for the economy. We will begin by placing art within the context of those factors generally accepted as contributing to economic growth, specifically science, technology, and information. Second we will consider the evolution of national income as a concept and, in the process, demonstrate how art contributes to its growth. Third, we will consider the demographic revolution that is fuelling increasing arts participation. Finally, we will consider signs of the growing importance of the arts and hence of arts education within the emerging economy.

### Science

Science can be defined in many ways. For our purposes, it is defined as *systematic and formulated knowledge.* This permits inclusion of both the natural and social sciences. In this context, *research* is the process by which scientific knowledge is discovered, developed and advanced. In contemporary society the focus for scientific research is the university. This has not always been the case, nor need it remain so in future.

### Art

*Art* can also be defined in many ways.

> Art, according to some, is an attempt to represent through the use of a sensuous medium the actual or ideal, the things we perceive or the underlying nature of reality, by imitating their appearance or their formal

> structure. Others view art subjectively as the manifestation of pleasure or emotion. At times art is interpreted as psychic symbol; at other times it is seen as the symbol of feeling. It has been construed as a mode of expression, and it has been rendered as a special language through which communication can take place. It is a free, self-gratifying activity resembling play, the manifestation of the inner workings of the universal Will, or direct, intuitive vision. Moreover, each theory purports to give an exclusive and comprehensive account of what art is; each seizes upon undeniable features of art and casts them into a meaningful mold. It would appear almost as if the laws of logic were here suspended, and that all the explanations, however, incompatible with one another, were collectively true. (Berleant, 1969)

For our purposes, *art* is defined as *skill developed through practiced application*. Therefore, art involves *experiential* as opposed to scientific learning. In contemporary society the focus for artistic advance is the professional nonprofit arts community including traditional art forms such as opera and ballet. Unlike science, the *new* does not necessarily displace the old in art. Thus images and words of artists from long vanished civilizations continue to inspire contemporary artistic creators and consumers. Artistic knowledge tends to *appreciate* rather than *depreciate* as in science (Boulding, 1986).

A number of other contrasts can be drawn. First, unlike science, the role of the university in professional training and development in art is relatively small and historically recent, except for music (Robinson, 1982, p. 134). With the exception of music and literature (rhetoric and grammar), art was not part of the ancient or medieval *liberal arts* curriculum (Cantor, 1969, pp. 66-67). It was only in the Renaissance that the fine art academy emerged as a formal center for visual art education (vom Busch, 1985, p. 3). In theater and dance, there were no formal training institutions in the English-speaking world until the late 19th and early 20th centuries (Robinson, 1982, pp. 178-179; 191-192). The traditional independent status of the music conservatory is also evidence of the separate institutional pattern of learning pursued in art and science. Second, it can be said that science *knows* and art *does*. And, third,

> Whereas art begins with desired effects and finds causes to create these effects and no others, Science starts with causes and seeks effects to confirm or negate these causes. Art organizes ignorance by pre-

cepts while Science organizes knowledge by concepts. (Nevitt, 1978, p. 7)

## Technology

*Technology*, for our purposes, can be defined as the *application of knowledge*, either scientific or experiential, *for practical purposes*. In fact, the word *technology* is derived from the Greek *teckne* meaning art combined with "-ology" derived from the Greek *logos* meaning reason. Accordingly, both artistic and scientific knowledge are sources of *technology*. As will be demonstrated, it is only since the Second World War that university-based scientific research has become the primary source of what is popularly called *technological change*.

## Information

*Information* can be defined as discreet items of knowledge generated through the scientific method or experience. Such discreet bits of knowledge can include mathematical equations and musical notation. Knowledge, in turn, can be defined as systematized and retrievable information. Beyond knowledge, however, there is *understanding* which involves the *emotional* meaning and value of information and how it may be applied.

Scientific research is the most information-rich source of *intermediate or producer demand* for information in the so-called information economy (Porat, 1977). Art is the most information-rich source of *final or consumer demand* for information (Chartrand, 1987a). Intellectual property rights such as copyright, patents, registered industrial design and trademarks form the legal foundation for the industrial organization of activity in art and science (Commons, 1957). In the sciences, computer-communications technology is furthering this process, while in art, it is the home entertainment center which currently represents the *leading edge* of the industrialization process. Contrary to popular misconception, the emerging information economy does not imply a golden age of free flowing information. Rather, it involves the reification of the economic value of information, that is, the *monetarization of information* (Naimark, May 6, 1988).

## National Income

Through history, the goods and services that we buy, in which we invest and on which we pay taxes have changed. The total of these final demands on our pocketbook is called national expenditure. In symbolic logic, national expenditure (Ye) can be expressed as:

**Ye = f(C, I, G)** where

**C** = Consumption
**I** = Investment
**G** = Government

Similarly, through time, the means by which we earn the income to consume, invest or pay taxes has come from a changing set of factors of production including capital, labor, and technology. Taken together, these income flows are called national income. In symbolic logic (using the conventional expression) national income (Yi) can be expressed as:

**Yi = f(K, L, T)** where

**K** = Capital
**L** = Labor
**T** = Technology

Changes in the nature and mix of these factors of production have generally involved crises in confidence concerning previously accepted systems of economic thought (Keynes, 1937). As will be demonstrated, however, the addition of new factors of production to the national income equation is, in a sense, similar to Maslow's need hierarchy. The new factor does not displace the old but rather creates a new margin for economic growth based upon a foundation consisting of existing factors of production.

In economics, national expenditure and income represent an accounting identity. The one is exactly equal to the other, and are said to be identical, or in symbolic logic:

**Ye = Yi = Y**

## Pre-Classical Period

From the 16th until the end of the 18th century, it was accepted that only physical capital (K), for example, gold, silver, and land, was productive of an economic surplus. Through reinvestment of this surplus in primary industries like farming, fishing and mining, it was believed that national wealth would increase. In fact, these were considered the only productive sectors of the economy. In symbolic logic, the assumption that national income (Y) is a function of capital (K) is expressed:

$$\mathbf{Y = f(K)}$$

European conquest of the New World appeared to confirm this view. The English Pamphleteers and French economists Quesnay and Tourgot were the dominant exponents of this theory of value (Schumpeter, 1954). Today, these sectors make up what are called the primary industries of the national accounts. Monetarists and gold standard advocates continue to echo, in one form or another, this ancient economic dogma of value.

With respect to scientific knowledge, the Royal Society was established in England in 1660 as a focus for the scientific method. Technology during this period, however, was essentially based on experiential knowledge developed by the guilds. Scientific information was symbolic of national wealth, in other words, a nation rich in gold could demonstrate its wealth through pursuit of scientific knowledge. Similarly, art was considered a symbol, not a source of wealth:

> . . . the idea of using art as a form of investment was unknown in the eighteenth century . . . . One bought paintings for pleasure, for status, for commemoration, or to cover a hole in the ancestral panelling. But one did not buy them in the expectation that they would make one richer. (Hughes, October, 1984, p. 25)

## Classical Period

By the end of the 18th century, division and specialization of labor (L) combined with specialized industrial equipment (K) were accepted as productive of an economic surplus, thus:

$$\mathbf{Y = f(K,L)}$$

investment in manufacturing industries was believed to increase national wealth. Smith, Ricardo, Malthus, Marx, and James Mill were the dominant theorists of this period (Barber, 1967). The success of the United Kingdom in the Industrial Revolution appeared to confirm this economic belief.

Manufacturing constitutes the secondary industries of contemporary national accounts. Today some market economists believe that only the manufacturing of physical goods is productive of an economic surplus. On the other hand, there are Marxists who believe only the worker is productive. During this classical period, services including scientific research and the arts were considered important social activities, but not productive of national wealth.

> In fact, (Adam) Smith's usage of the term "wealth" can, with one important qualification, be translated into modern terminology as "national income." The point at which Smith and today's national income accountants in Western countries part company turns on the definition of "productive" activity. In Smith's view, only the outputs of the productive employments of labour should count in calculations of the social product. Virtually all "service" activities were excluded, on the grounds they failed to yield either tangible products or reinvestable surpluses. This definition also reinforced Smith's general attitude towards a wide range of policy issues. It followed that all activities of governments were unproductive as well as "some both of the gravest and most important, and some of the most frivolous professions: churchmen, lawyers, physicians, men of letters of all kinds; players, buffoons, musicians, opera-singers, opera-dancers, etc.". (Barber, 1967, p. 29)

To a degree this skepticism was justified because at the time major technological breakthroughs did not result from organized university-based scientific research, but rather from the experience of the individual inventor.

> The men responsible for technological innovations . . . during the beginning of the Industrial Revolution were non-conformists who had been excluded from the universities and learned their science indirectly while pursuing their trade. In other words, the coupling between science and technology was very loose and did not rely on the established system of higher education. (Senate Special Committee, 1970, p. 21)

## Neo-Classical Period

By the mid to late 19th century, systemic technological change (T) operating through perfectly competitive markets was recognized as productive of an economic surplus. Investment in improving financial markets, steam-powered transportation and enhanced communications such as the telegraph was believed to increase national wealth, thereby:

$$Y = f(K, L, T)$$

The success of the United States in developing a continental economy (Chandler, 1962) appeared to confirm this belief. The dominant theorists of this period were John Stuart Mill and Alfred Lord Marshall (Mill, 1843; Marshall, 1890). This type of technology is called *disembodied* technology, in other words, it does not refer to the application of a specific item of scientific information in a specific product, but rather to general systemic improvement in economic functions like transportation and communications.

Today, finance, transportation, and communications form part of the tertiary sector or service industries of the national accounts. During this neo-classical period, government was generally considered an impediment rather than a source of national wealth. This was the period known as *laissez-faire* liberalism. Neoconservatives who believe in setting business free through deregulation and shrinking the power and reach of government, accept this economic dogma of value.

With respect to scientific knowledge, it was during this period in England that technology and the applied arts became formalized in institutions of higher learning called *polytechnics*. The success of these institutions resulted in their eventual absorption into the tradition universities where the *pure* sciences and the scientific method combined with the applied sciences to produce the pattern of scientific learning we know today. Furthermore, in 1870 compulsory primary education was introduced in England which began the process of diffusing scientific and experiential knowledge to a wider proportion of the population than at any time in history. It is important to note, however, that the major innovations of the period, for example, the telephone, telegraph, and electric light did not result from university-based research but from the insight of independent inventors, who, like Bell and Edison, created their own research institutes outside of the university.

During this *neoclassical* period, works of art (including *reproduction rights* to paintings and drawing), when sold through the emerging bourgeois art market, were considered a source of national wealth. The emergence of such reproduction rights reflected both the impact of new recording technologies as well as the emergence of new economic institutions such as the limited liability corporation.

> The second half of the nineteenth century was, in market terms, the great age of the living artist . . . (By this time the purchase price of a work of art) included all reproduction rights to the picture. The ownership of these rights was of vast importance to the Victorian art market. It affected the price of popular pictures in exactly the same way that the market for film and TV rights affects the price of popular novels today . . . . What transformed the popular market for living artists was the steel-faced engraving plate, which made it possible for just about everyone . . . to have a three-shilling print. (Hughes, October, 1984, p. 27)

In fact, it was at the very time that the *Arts for Art's Sake* Movement (Henderson, 1984, p. 46) withdrew from mainstream industrial society in the 19th and 20th centuries, that new communications media emerged. These included the steel engraving plate followed by the photograph, sound recording, motion picture, radio, television, and video recording. These new technologies permitted the industrialization of art through commercial exploitation of revenue streams implicit in copyright. In addition, the commercial exploitation of these technologies by communications conglomerates has resulted in the emergence of what is called commercial popular culture and the eclipse of traditional folk art.

## Keynesian Period

The Great Depression of the 1930s convinced most economists and policy-makers that the perfectly competitive market was no longer the dominant form of industrial organization. Large scale industrial enterprise combined with widespread unionization required government's active involvement to maintain full employment and price stability in the face of imperfect markets. Therefore, from the mid-1930s until the recessions of the late 70s and early 80s, government (g) intervention was considered necessary to assure growth in national income, that is,

$$Y = f(K, L, T)^g$$

Government fine tuning of the economy and counter-cyclical management of aggregate demand were considered critical in assuring economic growth. As indicated in the equation, however, government was assumed not to generate wealth directly, but rather to maintain and sustain its growth by assuring the efficient interplay of capital, labor, and technology. Thus while tax cuts could stimulate growth, growth resulted from the return of resources to the private sector where improvements in the allocation and mix of capital, labor, and technology were possible. In effect, the government became recognized as responsible for setting the *rules of the game* for economic behavior. The role of government is recognized in the national accounts as the public sector. Lord Keynes was the dominant theorist of this period (Keynes, 1936). Liberals and social democrats committed to the active intervention of the state continue to hold this Keynesian economic theory of value.

During this Keynesian period of economic thought, art and science were recognized as *public goods*. It was accepted that if the social benefits of an activity could not be fully captured by private producers in the marketplace, then government had a legitimate role in ensuring that an appropriate quantity and quality were made available to the general public:

> The arts are public goods whose benefits demonstrably exceed the receipts one can hope to collect at the box office. It is a long-standing tenet of economics that if the wishes and interests of the public are to be followed in the allocation of the nation's resources, this is the ultimate ground on which governmental expenditures must find their justification. Government must provide funds only where the market has no way to charge for all the benefits offered by an activity. When such a case arises, failure of the government to provide funds may constitute a very false economy. (Baumol, Bowen, 1966)

It was during this period that the university and university-based research became the dominant source of new technology including chemical, electrical, and nuclear technologies. The war years confirmed that scientific knowledge could serve a major role in the development of technology. During this period, the concept of technological change evolved into *embodied* technological change, meaning that specific items of scientific knowledge were embodied in a specific product, for example, the transistor radio. Conventional wisdom held that the era of the independent, nonconformist inventor was drawing to an end. However, this convention could be quickly swept away by the appearance of another Bell, Edison or Marconi.

## Postmodern Period

The success of the world economy from the Second World War through the early 70s led most economists and politicians to accept the Keynesian creed that government intervention was the ultimate guarantor of growth and development. By the mid-70s, however, stagnation, recession, the oil crisis, and growth of public sector debt created a crisis of confidence, a crisis predicted by Keynes himself.

Today, various economic theories and dogma compete for attention and acceptance. To an extent, the 1980s are a time of *cultural counter-reformation* in which many strive to resuscitate values and beliefs swept away by the turbulent cultural revolution of the 1960s, and the economic crises of the 70s and 80s. This lack of confidence is similar to contemporary architecture in which the certainties of the modern or international style have been replaced by an eclecticism of design known as postmodern architecture. By analogy, we have entered the era of postmodern economics, an era without a generally accepted dogma, an era in which we must begin again a long trek for economic truth, understanding, and public confidence.

At present, no single school of economic thought enjoys general public confidence. Various new schools have, however, emerged in recent years which share a belief that new factors of production have become the source of economic growth. Such new factors generally have been recognized through redefinition of older concepts such as capital (K) and technological change (T):

> A strong argument can be made that information capital is as important to the future growth of the American economy as money. Despite this perception, this intellectual capital does not show up in the numbers economists customarily look at or quote about capital formation . . . . In saying that, I am not arguing that money capital will not continue to be very important: it will. But I am suggesting that the amazing accumulation of knowledge capital in the last twenty years is very substantial and growing every day but it is uncounted. We have little or no control over the natural resources within our borders, but we do have control over our educational and cultural environment . . . . If we want better economic forecasting

> and better policies, clearly some way needs to be found to crank the growth of knowledge into our equations. (Wriston, 1985)

The importance of breaking out the constituents of traditional technological change is evident when its contribution to growth in national income is considered:

> Economists working in this area . . . conclude that less than one-third of the growth rate of output per worker over the years from the turn of the century can be attributed to the rise in capital per worker. Over two-thirds of the growth rate of output per worker has therefore to be attributed to all other factors covered by the catchall called technological advance. (Shapiro, 1970, p. 493)

Revision of the traditional concept of technological change permits recognition of new factors of production contributing to growth in national income. From this revisionist perspective, technology, as a factor of production in the national income equation, has evolved from disembodied to embodied to *epistemological* technological change, that is, changes and differences in the nature and sources of knowledge, specifically the physical and social sciences and art.

## Physical Technology

Advances in physical technology (T) result from research in the physical sciences. In the last several generations such research has resulted in creation of the chemical, electrical, and nuclear industries. In this generation, such research has resulted in creation of the electronic and bio-technology industries. It is generally accepted that this type of technological change leads to growth in national wealth. To the best of the author's knowledge, however, there are no empirical studies that demonstrate a causal relationship between investment in physical research and development and growth in national income. Theoretical and political belief in the argument, however, is strong. Various terms have been used to describe what, at any moment, is considered to be the most efficient physical technology. The term *leading edge* has been used. Similarly, the term *state of the art* has been applied.

## Organizational Technology

The ways in which workers and managers are motivated and the ways in which they combine with financial capital, plant and equipment to create business enterprise can be called organizational technology (O). Advances in organizational technology emerge from research and development in the social and management sciences. Such advances lead to growth in national income and affect the capacity of a company or a country to effectively innovate new products and processes. The economic impact of improved organizational technology on national wealth has been estimated at 20 to 40% of the net national product of the United States (Liebenstein, 1981). The Economic Council of Canada has also recognized the negative consequences of poor organizational technology in Canada (Economic Council, 1985). The phrase which has become the touchstone for organizational success is *in search of excellence.*

## Design Technology

Just as the physical and social sciences are the source of physical and organizational technological change, art is the epistemologic source of improved product design (D). Unlike the sciences, however, advances in art do not generally take place in the university but rather emerge from the professional nonprofit fine arts where *art for art's sake* is the dominant motivation (Chartrand, 1987a).

The contribution that design brings to the marketplace can be called *elegance*. This term is also used in mathematics, the physical sciences, and economics where it expresses *Occam's razor*, a guiding principle of the scientific method: *Fewest assumptions for the maximum explanation.* Elegance can be defined as "ingeniously simple and effective" (Sykes, 1985, p. 311). This also catches the sense of *economy* as *frugality*.

Aesthetic design is fundamentally different from technical or functional design such as a more fuel-efficient automobile engine. Its impact on consumer behavior involves what has been called "the best looking thing that works" (Cwi, 1985). If a consumer does not like the way a product looks, he or she may not try it. Similarly, a rich endowment of natural resources does not guarantee a nation will develop up-scale value-added products. For example, Canada is the largest timber producing country in the world and yet imports Swedish IKEA furniture.

This is not because Swedish pine is better, but rather due to superior design.

The importance of art to international economic competitiveness was first recognized in the English-speaking world over 150 years ago in the United Kingdom with the establishment of the first school of design in 1836. Until 1814, the *Statute of Artificers* had regulated training and employment of artisans in the craft guild tradition. In that year, responding to deregulation or laissez-faire economic policies, Parliament abolished the statute. In short order, the guild system collapsed and the labor market became flooded with unskilled workers. By 1835 the quality of British production, particularly textiles, had declined to the point that the British Board of Trade appointed a select committee to investigate the problem and recommend remedies. The committee called for the direct application of art in manufacturing in order to maintain competitiveness with European rivals. The result was creation of schools of design (Savage, 1985, pp. 94-97).

Similarly, in 1870, the Commonwealth of Massachusetts became the first American state to make art education a requirement in the public schools with passage of the *Drawing Act*. The act originated through pressure by Boston manufacturers who argued that European students were trained in design and drawing and therefore American manufacturers suffered a competitive disadvantage (Freedman, 1985, p. 21). Within two decades, the same argument served to introduce art education in Canadian schools (Chalmers, 1985, p. 108). During this period, the most eminent of contemporary economists, Alfred Lord Marshall, explicitly recognized the importance of art to economic life, even if he questioned the moral results of art education:

> Education in art stands on a somewhat different footing from education in hard thinking: for while the latter nearly always strengthens the character, the former not infrequently fails to do this. Nevertheless the development of the artistic faculties of the people is in itself an aim of the very highest importance, and is becoming a chief factor of industrial efficiency . . .. Increasingly wealth is enabling people to buy things of all kinds to suit the fancy, with but a secondary regard to their powers of wearing; so that in all kinds of clothing and furniture it is every day more true that it is the pattern which sells the things. (Marshall, 1920, pp. 177-178)

Since the Great Depression of the 1930s, however, the economic importance of design, and therefore the contribution of art to national income, has, in effect, been forgotten. Partially this reflects the perceived dubious morality of the artist reflected in Marshall's words. It also reflects the pedagogic triumph of the Pestalozzian rational for art education, namely to develop creativity and expression, which displaced the economic rationale in the 1930s (Betenas, 1985, pp. 99-101). It also reflects the traditional dis-ease concerning art felt by political philosophers since the time of Plato:

> We must remain firm in our conviction that hymns to the gods and praise of famous men are the only poetry which ought to be admitted into our State. For if you go beyond this and allow the honeyed muse to enter, either in epic or lyric verse, not law and the reason of mankind, which by common consent have ever been deemed best, but pleasure and pain will be the rulers in our State. (Plato, The Republic. Book X)

It also reflects, however, a general shortsightedness on the part of contemporary economists and other social scientists concerning the nature and implications of the Industrial Revolution. The Industrial Revolution not only transformed economic production, it also transformed the nature of consumptions making phenomena like advertising, the department store, fashion, and the mail order catalogue critical to the modern economy (McCracken, 1988, p. 4). This lack of study has resulted in little empirical evidence concerning the impact of art on economic competitiveness. But while the impact of improved design has not been quantified, its impact on competitiveness is again being recognized:

> There is, then, another aspect to culture, namely good taste, good design and creative innovation, that should enable smaller industrial economies to compete effectively in the world economy .... In this endeavor, higher quality implies an organic relationship between business and engineering, on the one hand, and design and craftsmanship, on the other.... High quality products, technologies, plants, homes, cities and locales require the presence of creative artists of all kinds. To increase the long-run supply of artists ... governments must support the artists and the arts. The long-term return from investment in artists and the arts is real and substantial. In the absence of strong public support of this sector,

> **Canada will not reap these benefits. Governments at all levels should increase their contribution to their respective arts councils. (Royal Commission, 1985, pp. 115-116)**

Today the importance of design in international competitiveness can be seen in the United States and Canada where higher quality consumer products tend to come from abroad, particularly from Europe. Why? Given that capital plant and equipment in North America is as good as that in Europe, the answer is not superior European production technology. In fact, it results from a feedback between skilled consumption and production resulting in superior design. As noted by Tibor Scitovsky in his path-breaking book, *The Joyless Economy*:

> The North American buyer of European imports benefits from the high standards which careful European shoppers' finicky demand imposes on their producers; he does not have to be a careful shopper himself. In other words, he can be what is known as a free rider, enjoying the benefits of other people's careful shopping without paying his share of the cost, in terms of time and effort, that careful and aggressive shopping involves. That explains why producers find it unprofitable to cater to his demand by trying to out-compete high quality imports, despite the often exorbitant price they fetch. Consumers seem willing to pay a high price, in terms of money, for the reputation of European imports; that is we pay cash to obtain high quality without having to pay for it in terms of careful shopping. (Scitovsky, 1976, p. 178)

When the design advantage of European producers, and increasingly that of Japanese producers of consumer electronics, is combined with the wage advantage of offshore or Third World producers, then the North American producer is left with a narrowing mid-range market. This combination of design and wage disadvantages may explain the apparent deindustrialization of North America. Improved productivity through robotics and other new technologies may lower costs of production, but only improved design will secure for North American producers part of the growing up-scale consumer market.

The importance of enhanced design is becoming apparent to some major North American corporations including SCM, Teledyne, Black & Decker, and J.C. Penny. This change reflects a *bottom-line* awareness that if a consumer does not like the way a product looks, then he or she may never get close enough to find out how well it performs, and therefore there is no chance for a sale. Growing awareness of this basic principle is resulting in increased recognition of the importance of industrial design and the role it plays in helping companies meet sales and marketing goals. More and more marketers are now enlisting the aid of design-consulting companies or setting up their own in-house design departments (Skolnik, October, 1985, p. 46). From where do design skills come? They come from the practice of art.

## The Quaternary Sector

Changes in physical technology resulting from research in the physical sciences (T), improvements in organizational technology (O) resulting from social and management science research, and improvements in design (D) resulting from advances in the arts (Shapiro, 1970, p. 495) are now major sources of growth in national income, thus:

$$\mathbf{Y = (K,L,T,O,D)^g}$$

Advances in physical, organizational, and design technology are legally protected by intellectual property rights legislation including: *patents* (emerging from the physical sciences); *registered industrial design* (emerging from the physical sciences and the arts); *trademarks* (emerging from the arts), and *copyright* (emerging from the physical and social sciences, humanities, and the arts). Managerial and industrial *know-how* also fall into this category of abstract goods and services. At present such abstract goods and services constitute what can be called the *quaternary or fourth sector* of the economy.

At any point in time, there exists a stock of capital and labor which embodies current and past technical and educational attainment. Advances in physical, organizational, and design technologies are flows that become embodied in new products, industrial processes and equipment, organizational methods, styles, and fashions.

In dollar terms, research, both scientific and artistic, involves a tiny amount of resources compared to the existing capital stock and labor force. However, its role in economic growth is that of a catalyst stimulating changes and improvements in the quality and efficiency of capital and labor (Shapiro, 1970, pp. 490-491). The information economy is based on the buying, selling, and licensing of abstract intellectual property rights which result from advances in physical, organizational, and design technologies.

The importance of such abstract goods and services can be demonstrated in two ways. First, in external trade a proxy for their importance is *invisible exports*. In the United States, for example, it was invisible exports that minimized the impact of enormous price increases in petroleum imports during the 1970s and 1980s:

> These "invisible exports," preponderately the yield from human capacity, particularly organizational and managerial capabilities, nearly offset the increased expenditure for petroleum imports that put the foreign-exchange account $7 billion in the red. (Ginzberg, Vojta, 1981)

In the domestic economy, the importance of abstract goods and services, and more specifically the contribution of art to national income, can be demonstrated by the size and nature of the arts industries and the applied arts. There are four distinct segments of contemporary art, namely the fine arts, the commercial arts, the amateur arts and the applied arts. In each, the creative source is the individual artist. The fine arts are a professional activity which serves *art for art's sake* just as *knowledge for knowledge's sake* is the rationale for pure research in the sciences (Chartrand, 1980). The commercial arts are a profit-making activity which places profit before excellence. The amateur arts are a *recreational* activity that serves to re-create the ability of a worker to do his or her job, or a *leisure* activity that serves to *self-actualize* a citizen's creative potential, and thereby permits him or her to more fully appreciate life. The applied arts involve, as their name suggests, application of art in the day-to-day activities of all businesses and the public sector, for example, interior and product design, illustrating art, and copy writing and editing.

Each art activity is intimately interrelated. The amateur arts, in actualizing the talents and abilities of the individual citizen, provide an educated audience and initial training for the fine and the commercial arts. The fine arts, in the pursuit of artistic excellence as an end in and of itself, provide research and development for the commercial and the applied arts. The commercial arts, in the pursuit of profit, provide the means to market and distribute the best of the amateur and the fine arts to an audience large enough and in a form suited to earn a profit. The applied arts borrow talent and technique from the other three forms of artistic endeavor and apply the experiential knowledge in all non-arts industries.

Collectively the fine, commercial, and amateur arts make up the arts industries which include advertising, broadcasting, crafts, motion pictures, performing and visual arts, publishing, sound, and video recording. Compared to all manufacturing industries, the Canadian arts industry in 1985 was the largest with respect to employment, the 3rd largest with respect to salaries and wages of more than $3.8 billion and the 9th largest with revenues of $11.3 billion or 2.4% of G.N.P. (Research & Evaluation, November, 1988). It is important to note that between 1982 and 1985, the rank order of the arts industry's salaries and wages jumped from 7th to 3rd, indicating the growing employment importance of the arts in the post-modern economy.

Perhaps the most significant economic contribution of art to the economy is employment. Between 1971 and 1981 the Canadian labor force grew by 39%. The arts labor force, or individuals using arts- and crafts-related skills in their day-to-day jobs, increased by 74%. *With respect to the applied arts, almost 75% of all artists, employed full-time as artists, were employed outside the arts industries in 1981 than were employed within them. The majority of artists in fact work in other industries as designers, illustrators and decorators.* Their skills are used in all primary, secondary, and tertiary industries (Research & Evaluation, 1987a). Artistic skills and talent are like scientific skills, they pervade and permeate all sectors of the contemporary economy. Taken together the arts industries and the applied arts employed more than 414,000 workers in 1981, or nearly 4% of the total labor force, making artistic employment larger than the primary agricultural labor force and larger than total federal government employment in Canada.

## THE DEMOGRAPHIC REVOLUTION

There are four fundamental demographic changes that are contributing to growth in arts participation and the emergence of the arts as a significant factor of economic production. These are: rapid urbanization, rising levels of education, increasing participation of women and the aging of the population.

## Urbanization

In the last century the world has changed from a predominantly rural to an urban society. Artistic activity has always concentrated in cities. The city provides the necessary threshold and concentration of population required to support an integrated network of cultural facilities, pools of artistic talent and a rich spectrum of audiences. These facilities, talent, and audiences are spread out across the country in a hierarchy of regional and national centers of excellence which collectively constitute national civilization (Litwick, 1970):

> The polis is the place of art. ... The magus, the poet who, like Orpheus and Arion is also a supreme sage, can make stones of music. One version of the myth has it that the walls of Thebes were built by songs, the poet's voice and harmonious learning summoning brute matter into stately civic forum. The implicit metaphors are far reaching: the "numbers" of music and of poetry are cognate with the proportionate use and division of matter and space; the poem and the built city are exemplars both of the outward, living shapes of reason. And only in the city can the poet, the dramatist, the architect find an audience sufficiently compact, sufficiently informed to yield him adequate echo. Etymology preserves this link between "public," in the sense of the literary or theatrical public and the "republic" meaning the assembly in the space and governance of the city. (Steiner, 1976)

Successful professional arts activity in a given city tends to be translated into national culture, that is, the city is the testing ground from which shared national artistic goods and services emerge. In turn, national culture tends to set the standards of excellence against which regional culture is judged. Thus an intimate linkage exists between regional and national culture which, in turn, links with multinational culture. The arts thereby transcend political and geographic boundaries of cities, provinces, and nations. The advent of the media arts has amplified, not inhibited, this tendency.

The arts also play a direct role in enhancing the economic viability of cities. They contribute, for example, to urban revitalization and industrial location.

The arts assist in urban revitalization in two ways. First, the arts enhance one of the built-in advantages of the city, that of urbanity (Perloff, 1979). They increase excitement and variety and thereby draw large numbers of people from the suburbs as well as tourists who in turn support business development. An example is the Lincoln Center built in 1959 in a depressed neighborhood in New York. Some 14 years later the center was surrounded by $1 billion worth of new office buildings, apartment complexes and restaurants, thereby increasing the tax base of the city (Backerman, 1983).

Second, through "artists' colonies," the arts can revitalize run-down neighborhoods. In most cases the low income of artists forces them to live in cheaper areas of a community. When they concentrate in such areas, they change the ambiance and image of the neighborhood. By enhancing the district's image, an artists' colony causes "gentrification" by attracting young middle class professionals to share in the artistic ambiance.

Generally, an artists' colony is associated with improvement in housing and commercial building stock resulting in increased rents and taxes. Eventually artists can no longer afford to live in the neighborhood and move on. Examples include Yorkville in Toronto and the Soho area of New York City (Jeffri, 1982, p. 44).

Traditional industrial location theory suggests that companies locate plants in a particular community for reasons such as access to markets, raw materials, and energy supply. During the 1960s, however, many companies began to locate their operations according to the "*amenities* available in a given community", such as good weather, easy access to cultural, educational, and recreational facilities, and so forth.

The tendency to make industrial location decisions according to a community's amenities has been amplified by the shift from traditional "smokestack" manufacturing to high-tech industries. Some observers suggest that jobs now follow people in high-technology industries rather than people following jobs. To attract and retain scarce, highly trained high-tech workers, companies and communities must offer an attractive quality of life including the fine arts (Sellner, 1982, p. 82).

## Education

The average level of education has risen dramatically in the last generation. In 1961, approximately 11% of adult Canadians had some postsecondary education compared to almost one third in 1985. By the end of this century, it is projected to be almost 40%.

Within the labor force, that is, the taxpayers, the average level of education is forecasted to grow even faster. Between 1977 and the year 2000, members of the labor force with at least some postsecondary education will double from 3.4 million, or 32% of the labor force, to 6.7 million, or 45% of the Canadian labor force (Research & Evaluation, December, 1987a, p. 2).

Studies conducted around the world, and across Canada, indicate that the fine arts audience is characterized by high levels of education (McCaughey, 1984). A proxy for the size of the fine arts audience is the number of adult Canadians who have at least some postsecondary education. Accordingly, the fine arts audience no longer constitutes a small statistical elite. Rather it represents a significant plurality of the adult population at present, and by the year 2000 it will represent almost half of all taxpayers, taxpayers who are the most socially active, politically aware, and economically powerful members of society.

The impact of rising levels of education can also be seen in the growth rate in participation in alternative leisure-time activities. Between 1977 and 1985 the adult population grew at an average annual rate of 1.6%. Participation in arts-related activities grew significantly faster, in fact significantly faster than all other leisure-time activities. Attendance at museums and art galleries grew at an average annual rate of 2.6%; use of libraries at 2.4%; and attendance at live theater at an average annual rate of 2.1%. On the other hand, attendance at sports events increased at an average annual rate of 1.3%, and television viewing at 1.4% (Research & Evaluation, December, 1987a, p. 3). Through to the year 2000, growth in arts participation will exceed growth in both the adult population, and alternative leisure activities.

## Women

The second significant demographic trend during the last generation has been the entry of women into the economic and political life of the community. This has had a dramatic impact on family structure and employment patterns. In 1971, 1 household in 3 was the traditional one in which the wife stayed home with the children; by 1981 only 1 household in 5 fit this description. By 1985, more than 70% of Canadians were employed in the service sector. This represented a 31% increase in service jobs in a decade. There was virtually no employment growth in manufacturing. Growth in service sector employment contributed to increasing participation of women in the work force. The participation rate of women rose from 42% in 1973 to 54% in 1985 and is forecasted to reach 57% by 1995 (Clarkson Gordon, Woods Gordon, 1986).

Women in North America have traditionally been considered the carriers or guardians of culture. In fact, next to level of education, sex is the best demographic indicator of arts participation in North America. Women tend to be more exposed to, and involved in arts and creative activity in childhood than men, thus forming an adult taste for the arts. In North America, women make up 60% of the audience. This sex bias, however, is not apparent in Europe where the arts audience is roughly 50% male (McCaughey, 1984, p. 4).

Another indication of the important role of women in the arts can be seen through three comparisons of women's employment in the labor force as a whole and in arts-related employment. First, according to the 1981 Canadian census, women represented 40% of the labor force but almost 50% of the arts industry labor force. Second, 48% of all women in the labor force had some postsecondary education compared to 65% of women employed in the arts industry.

Third, only 1% of women in the labor force had a Master's degree, while 11% of women employed in the arts-related occupations had at least a Master's degree. In fact, no sector is as dominated by women as the arts industry. No car company or major manufacturing firm has been founded by a woman. But many ballet and theater companies, galleries, and music festivals have been established by women.

Accordingly, domed sports stadiums appeal to a part of the population, young males, which, at least in relative terms, is of declining political and economic importance. Opera houses, galleries, and other cultural facilities, as well as other social institutions such as day-care centers, should form the basis of the political edifice complex of future politicians if they wish to appeal to the increasingly important women's constituency. The increasing role of women in the economy and politics will, in and of itself, lead to increasing political and economic recognition of arts and culture.

## Aging

It is widely known that the demographic structure of Western countries is being fundamentally altered by the aging of the *baby boom* generation. In fact, by 1996, nearly 8 million

Canadians will be over 50 years of age, and this age bracket will represent 28% of the population, up from 22% in 1976.

The over-65 age group will account for 13% of Canadians in 1996 compared to 9% in 1976. There will also be a 7% decline in the number of people under 35 (Clarkson Gordon, Woods Gordon, 1986).

It is not generally recognized, however, that after education and sex, age is the best demographic indicator of participation in most arts-related activities. The older one grows the more likely one is to participate in arts-related activities, at least up to retirement age (McCaughey, 1984, p. 6). Now that compulsory retirement at age 65 has been abolished and if the work week continues to decline, then older members of society will have more time and financial means to participate in arts-related activities. This trend will, of course, be reinforced as the highly educated baby-boom generation of the 1950s and 1960s becomes the *geriatric boom* after the year 2000.

## SIGNPOSTS TO THE POSTMODERN ECONOMY

These fundamental demographic changes are also having a dramatic impact on the nature of the economy, which, in turn, has a relationship with the arts. Demographic changes are altering consumption habits of the population, and the marketing behavior of producers in at least eight ways. First, there is the transformation of the status of the artist from anonymity to celebrity. Second, there is the rapid growth in arts-related employment in the last decade. Third, there is the changing nature of advertising. Fourth, there is the increasing role of the arts in consumer research. Fifth, there is the growing importance of art therapy in the health care system. Sixth, there is the role of art in fostering a more inventive and innovative economic structure. Seventh, there is the emergence the narrowcast as opposed to the mass market. Eighth, there is near universal access to the fashions and styles of previous historical periods, a phenomenon which has been called the ReDecade (Shales, March, 1986).

### The Artist: From Anonymity to Celebrity

In traditional societies awe and mystery surround the created object into which the creator projects spirit and soul. In Japan, for example, reflecting an ancient tradition of *animism*, a sword, being a product of mental work, is regarded not merely as a material object, but as imbued with the author's living spirit. Furthermore, objects of worship are not limited to visible and concrete things. Even a word can have a spirit (Koisumi, 1977). In the Occident, only vague hints of ancient animism remain in concepts such as the *moral rights* of creators.

The *numinosity* (Jung, 1964) of artifacts among preliterate peoples reflects an investment of what Carl Sagan calls *extrasomatic* knowledge, that is, knowledge carried outside of the body (Sagan, 1977). Such knowledge can, by analogy, be considered the social genetic which directs the evolution of human society. It is the knowledge passed from one generation to another. Today, it is embodied in books, recordings, computer software, and other contemporary ways of transmitting *know-how* to future generations.

In preliterate societies, such knowledge is transmitted orally through the mnemonics of ritual and chant enforced through religious practice and taboo. The association of rhythmic or repetitively patterned utterances with supernatural knowledge endures well into historical times. Among the early Arabic peoples, for example, the word for poet was *sha'ir—the knower*, a person endowed with knowledge by the spirits (Jaynes, 1978).

In such societies, innovation depends upon the insight of the creator *and* his or her ability to insure the integrity of *mnemonic* instruction, whether in the form of incantation or epic poem. Cause and effect are not distinguishable. It is through the unchanging enactment of ritual that desired results are achieved. Science and art are one. How to make something and the something made are mystically unified. Process and product are identical. To name a thing is to magically control it.

In fact, the distinction between economy and culture does not exist in such societies. To the Balinese, for example, artistic knowledge is not restricted to a special intellectual class. In fact, the Balinese have no words for art or artist. Making a beautiful offering, carving a temple gate, or playing a musical instrument are all tasks of equal aesthetic importance, produced anonymously, and done entirely in the service of society and religion with no thought of personal gain (Morris, 1982).

How different the case has become in contemporary Western Civilization. In the ancient world and during the Middle Ages, the identity of the artist and craftsperson was seldom known. The great cathedrals were built anonymously by artist engineers who combined the mystical arts and sciences of the guilds. The crafts have a long and noble history within Western society. In the Middle Ages craft guilds held a monopoly of knowledge in the production of many of the articles and artifacts of daily life including the great cathedrals. The mystery and magic of these guilds is remembered in the term *the craft* which refers to the Freemasons. The secret methods of the guilds represented what today we would call *industrial know-how*.

In the Renaissance, while the scientist and artist were still one and the same, personal identity became attached to the works of the proverbial Renaissance man. With the Enlightenment and Republican Revolutions of the 18th and the Industrial Revolution of the 19th centuries, a divergence appeared between scientific and artistic ways of knowing. It was, however, the craft guilds together with commercial merchants who, by the end of the Renaissance, formed a relatively large and influential middle class between aristocrats and peasants, the secular estates of medieval times. It was this middle class which led the Reformation in northern Europe, including England, Holland, and the Hanseatic League which gave birth to modern concepts of democratic government. An irony of history is that the craft guilds who contributed so much to establishing the political rights of the individual citizen were primary victims of the Industrial Revolution.

Furthermore, the role of the arts in the great awakening of Western thought cannot be underestimated. The first engine of mass production was not the steam engine but the printing press innovated in the 15th century. With it there emerged the first modern industrial craft union. The printing press revolutionized the world and set the stage for the religious and political revolutions of the next 500 years. This critical role of the crafts in the intergenerational transfer of knowledge has continued. By way of example, the number of *Sound and Video Recording Equipment Operators* (Occupation 9555) increased 474% between 1971 and 1981, compared to 39% for the overall Canadian labor force, and 74% for the arts labor force as a whole (Research & Evaluation, January, 1984, p. 37).

The contribution of the arts can be summed up briefly as the encoding or the *fixating* in material form, of the collective wit, wisdom, satire, sadness, skill, and changing styles and fashions. The arts represent the ways of doing as opposed to the ways of knowing in the sciences. The means and medium of recording, and thereby passing on to future generations, appears to affect the extent and duration of a civilization. Through his study of communications media, the founder of the only indigenous school of Canadian economics, Harold Innis, identified a fundamental relationship between culture and media of communications. A culture is extensive in time, that is, it has duration to the extent its dominant communications medium is durable, namely, stone, clay or parchment. Alternatively, a culture is extensive in space to the extent its dominant communications medium is easily transported, for example, papyrus and paper. Using this hypothesis, Innis attempted to explain the rise and fall of empires through history.

One of Innis' colleagues, Marshall McLuhan, took this relativism, first to *the medium is the message* and then to human consciousness altered by the emergence of new electronic communication media (McLuhan, 1978). The linkage between duration and mobility of a medium of communications and the state also involves enforcement of *rights* to the content and integrity of communication. If culture is defined as the intergenerational transmission of information, then the power of the state can be measured by its ability to enforce the integrity of such transmissions. For example, the ancient Harappan culture of prehistoric India maintained constant and rigorously enforced building codes for over 1500 years and also successfully imposed a ban on technological change in the form of socket-headed weapons, even though this ultimately lead to the conquest of India by the Aryan peoples of the Vedas (Piggott, 1950). The relationship between the transmission of culture through *time* and its *fixation* in different communications media is an integral part of the information economy.

Three examples demonstrate Innisian analysis. First, acidic paper has been used for more than 100 years. Books, newspapers, periodicals, and other written records fixed in this medium are now disintegrating in libraries and archives around the world (*The Economist*, February 27, 1987, p. B-1). From an Innisian perspective, this implies that European expansion and colonization of the last century would be short-lived because the dominant communications medium was cheap and easily transportable. In fact, the second British Empire *on which the sun never set*, was, in historical terms, one of the most extensive in space, but shortest in duration of any major historical empire.

Second, the dominant communications medium today is television which spans the world in an instant, namely, it is extensive in space. Television takes the average citizen around the world to spaces and places of which his ancestors never heard. A question, however, has arisen concerning television's impact on attention span. Some argue that children do not read because their attention span has been reduced by commercial television; that is, the medium while extensive in space, affects the psychological duration of time.

Third, new communications technologies, such as video recording are unusual in terms of Innis' dichotomy between durability and transportability. First, the new media hardware including direct broadcast satellites, fibre optics, magnetic recording technologies, and the compact disc player are based upon silicon and iron oxide, namely, stone, which will endure for more than a century. Production of consumer *home entertainment* hardware is dominated by the Japanese. Second, the messages conveyed through these technologies are as ephemeral as a ray of sunshine, but cross the globe in the twinkling of an eye. Programming is dominated by the American entertainment industry. This combination of Innisian characteristics and the division of labor with respect to production of the medium (by Japanese companies) and message (by the Americans) suggests the emergence of a new culture unlike any in human history. This division of labor is currently breaking down. Recently, Sony Corporation of Japan purchased CBS Records while German and French publishing houses have bought into the US marketplace becoming respectively the largest and the third largest publishers in the world. Like previous communications revolutions, the emergence of a new communications medium is accompanied by a breakdown of old ways of communicating, and by a heightened sense of societal *dis-ease*.

## Arts Employment

Employment data does not permit distinction between the fine arts and the commercial arts. Furthermore, arts-related workers cross back and forth. Accordingly total arts-related employment will be reported. There are two distinct arts-related employment populations. Together they included 414,000 workers or 4% of the Canadian labor force in 1981 (Research & Evaluation, January, 1984). In fact, arts-related employment was as large as the agricultural labor force and federal government employment including crown corporations and larger than any manufacturing industry in Canada.

### *Arts Labor Force*

The first group is the arts labor force made up of workers who use arts-related skills in their day-to-day jobs such as artists and arts technicians including curators, librarians and camerapersons. According to the Canadian Classification and Dictionary of Occupations 1971 (Manpower & Immigration, 1974) there are at least 278 arts-related occupations including artists, technicians, and administrators. Using 1971 definitions, between 1971 and 1981 the arts labor force increased 74% from 156,455 to 272, 640 or 2% of the Canadian labor force which, as a whole, increased 39%.

### *Arts Industry Labor Force*

The second group is the arts industry labor force made up of workers employed in arts industries such as advertising, publishing, motion pictures, live staged events, fine arts schools, libraries, etc. Only 35% of the arts labor force was employed in the arts industry in 1981. The rest of the arts labor force worked in all other parts of the economy, for example, product designers employed in manufacturing industries and window designers employed in the retail trade industries. Thus arts labor force occupations are similar to scientific and technical professions in that arts-related skills are used throughout the economy, not just in the arts industry.

On a comparative 1971 census basis, between 1971 and 1981 the arts industry labor force increased 58% from 150,080 to 236,610. Using 1981 definitions, the arts industry had a total labor force of 234,280 or 2% of the Canadian labor force. Of this total, 52% were men. Women in the arts industry also represented 2% of all women in the labor force.

In the airline industry a large number of ground personnel are required to keep an airplane flying. Similarly in the arts industry a large number of technical and administrative personnel are required to keep artists on stage, in front of the camera, in print or in galleries. In fact, artists made up only 24% of the arts industry labor force, other arts-related occupations such as librarians, camerapersons and projectionists 18%, arts administrators represented 8%, and support personnel 50%.

## **Artists**

On a comparative 1971 basis, between 1971 and 1981 the number of Canadian artists increased 102% from 65,445 to 131,930. By contrast, the number of artists reported in the Census of the United States of America between 1970 and 1980 increased only 51%, that is, only half as great an increase as in Canada (Bradshaw, 1984). In addition, the number of Canadian artists increased more than two-and-a-half times faster in relative terms, than the total Canadian labor force. As a per cent of the total labor force, artists increased from 0.8% in 1971 to 1.1% in 1981.

In 1981 artists represented 0.8% of the adult population over 15 years of age. However, artists represented 1.1% of employed Canadians and only 1% of unemployed Canadians. In 1981, artists had an average unemployment rate of 6%, compared to 7% for the labor force as a whole.

Artists were significantly better educated than the Canadian labor force as a whole. Only 48% of the labor force, but 73% of artists had some postsecondary education or more. Similarly artists were, on average, younger than the labor force as a whole. Approximately 60% of artists but only 53% of the labor force was between 15 and 34 years of age. In addition, 3% of all artists worked after 65 years of age compared to 2% of the total labor force.

In 1981, only 55,525 or 41% of artists actually worked in the arts industry. The remaining 79,130 (59%) were employed in other sectors of the economy. Only in the performing arts did the majority of artists (73%) work in the arts industry. The majority of fine and commercial artist (81%) and writers (56%) were employed in other sectors of the economy.

There are two distinct groups of artists working in Canada. The first is artists who are self-employed. The second includes artists who are employees. According to Revenue Canada there were 9,778 self-employed artists in 1974 of which 5,983 or 61% had taxable income and 39% had no taxable income. In 1983, there were 16,202 self-employed artists, a 66% increase in 10 years.

Between 1974 and 1983 the number of self-employed artists grew at an average annual rate of 5%. In 1983, some 7,919 or 49% of self-employed artists had taxable income, and 8,283 or 51% had no taxable income. In 1983 self-employed artists paid $18.3 million in federal and $6.9 million in provincial income tax. Average income of self-employed artists, measured in constant 1981 dollars, fell from $11,447 in 1974 to $10,496 in 1983, making them second only to pensioners as the lowest paid occupation recognized by Revenue Canada.

In 1981 there were 108,000 fine and commercial artists who worked as employees. The artist as employee was, however, as financially distressed as the self-employed artist. On average, no artistic profession such as dancer, musician or actor provided a working season of sufficient length or with sufficient salary to support a family of four above the poverty line (Research & Evaluation, January, 1984).

## Arts Administrators

In 1981 there were 18,780 arts administrators employed in the arts industry. Administrators represented 8% of the arts industry labor force. Some 10% of all men in the arts industry were in administrative occupations while 6% of women were in administrative occupations (Research & Evaluation, January, 1984). Arts administrators are highly mobile between industries. In light of the fact that the arts industry and particularly the fine arts offer relatively low income job opportunities, the ability of the arts to attract and retain administrative personnel is limited. The need for good arts administrators, particularly in the fine arts, is greater than in other industries due to the "cost disease" of the fine arts (Baumol, Bowen, 1966).

### *Arts Technicians*

Within the arts industry there are a number of technical occupations that are critical to production of artistic goods and services. In 1981 there were at least 27,945 technical personnel or 12% of the arts industry labor force. This included 7,350 library, museum, and archival science personnel; 13,315 printing and related personnel; 6,065 electronic and related personnel; and 1,215 other craft and equipment operating personnel in the arts industry. Furthermore, arts technicians are also employed in other industries, for example, 70% of librarians, 82% of printing and related personnel, 41% of electronic and related personnel and 88% of other crafts and equipment personnel were employed in industries other than the arts industries.

### *Related Non-Arts Occupations*

In 1981 there were some 117,015 non-arts workers employed in the arts industry, or 50% of the total arts industry labor force. These included electricians, carpenters, clerks, transportation and maintenance workers among others, as well as some technical personnel for which detailed statistical evidence is not currently available. These included other product fabricating, assembly and repairing occupations such as instrument makers, tuners and repair persons as well as make-up artists and hoisting occupations such as riggers and flymen (Research & Evaluation, January, 1984).

## Advertising

It is generally forgotten that within the ecology of capitalist realism, advertising is the lubricant of the market economy. And advertising, to a great extent, is the application of the literary, media, performing and visual arts to sell goods and services. Actors, dancers, singers, musicians, graphic artists, copywriters, and editors are employed to sell everything from fruit to nuts; from cars to computers; from beer to toilet paper. In fact, the production cost of a 1-minute commercial on national American television equals or exceeds the cost of an hour-long episode of *Dallas*.

In some cases, advertising expenditures of major corporations such as Proctor and Gamble account for more than 1/3 of total production costs of such undifferentiated consumer products as soap and shampoo. These companies spend millions in advertising to differentiate their products, one from the other, even though in objective scientific terms there may be little to choose between them.

From where does advertising talent and technique come? From the arts. Thus with respect to design and advertising, the arts are analogous to research and development in the physical sciences. The arts in the postmodern economy are no longer just a symbol, but also a source of national wealth. In fact, more artists work outside the arts industry than inside. The majority of artists work as illustrating and graphic artists, designers, copywriters and editors, and decorators for companies in sectors as varying as manufacturing, finance, insurance, and retail trade (Research & Evaluation, January, 1984).

The fine arts also play an increasingly direct role in the advertising and marketing strategies of corporations. The upscale nature of the arts audience, that is, high levels of education and income, is an attractive market for many corporations. Corporations increasingly sponsor fine arts activities, not as charity but as a major marketing technique. In this regard a survey by the Institute of Donations and Public Affairs Research (IDPAR) showed that 47% of corporations sponsored sports events, but 59% sponsored arts-related activities in 1984 (Hopkinson, November, 1985, p. 61).

Sponsorship reflects the correspondence of a corporate target market and the arts audience. Sponsorships are made from public relations, not from donations budgets. Problems have, however, been reported. Specifically, the control required by commercial sponsors to insure that public relations objectives are achieved, may, from time to time, clash with the artistic objectives of an arts organization. No dollar figures are currently available concerning the scale of corporate sponsorship of arts-related events and activities.

## Consumer Research

Beyond the role of the arts in advertising and marketing, trends in consumer research also suggest that the arts are playing an increasingly significant role in consumer research. Many researchers have begun to question the dominance of the information-processing model in consumer research. This model essentially views consumer behavior as a question of a consumer with a problem, searching for information concerning the best product or service to solve his or her problem. This model, however, is increasingly seen as neglecting important consumption phenomena such as playful leisure activities, sensory pleasures, daydreams, aesthetic enjoyment, and emotional responses.

Thus consumption is increasingly seen as involving a flow of fantasies, feelings, and fun. This perspective regards consumption as a primarily subjective state of consciousness with a variety of symbolic meanings, hedonic responses, and aesthetic criteria (Holbrook, Hirschman, 1982).

Drawing upon the pioneering work of Holbrook at Columbia University, one can identify six differences between traditional consumer research and what is known as consumer aesthetics. These differences serve to highlight how the arts can enhance our understanding of consumer behavior (Holbrook, 1986).

First, traditional consumer research focuses on the buying behavior or purchasing decisions of consumers at the expense of studying the consumption experience. By contrast, almost everyone accepts that aesthetic consumption entails an appreciative experience quite different from conventional market behavior. This experience may range from simple pleasure to profound responses comparable to self-transcending states of spiritual ecstasy (Holbrook, 1986, p. 4).

Second, conventional consumer theory generally assumes a means-end relationship between the purchase of a commodity and some end objective. For example, one buys a hammer and nails to build a house. By contrast, aesthetic experience is intrinsically motivated and produces intrinsic values as an end in itself, and pursued for its own sake (Holbrook, 1986, p. 5).

Third, consumer research generally views buying behavior as a rational decision-making process that begins with the desired goal leading to an assessment of the efficacy of alternative means which then leads to the intentional act of buying a given product or service. By contrast, aesthetic experience fits an arational paradigm of emotional reaction involving appreciative responses. Though emotions may occasionally be brought under intentional self-control, they generally reflect nonintentional responses to uncontrolled aspects of the environment. Such responses can be characterized as *being moved*. Furthermore, an emotive response involves not only a reaction to cognitive elements but also physiological changes, expressive behavior, and phenomenological feelings (Holbrook, 1986, p. 7).

Fourth, conventional research focuses on external factors affecting the exchange relationship such as price, advertising, distribution, support services, and consumer demographics. By contrast, consumer aesthetics focuses on design factors internal to the product or event of interest such as tempo or complexity in visual design.

Fifth, traditional consumer research tends to use field-survey research to study the link between brand choices to external marketing variables such as price and packaging. For example, on the shelf of a grocery store does red packaging sell better than blue? By contrast, aesthetic responses can best be studied by techniques of laboratory experimentation, many of which were developed by psychologists (Holbrook, 1986, p. 9).

Finally, consumer research, as generally practiced, tends to view a product or service as consisting of a series of distinct but additive components such as color, weight, size, and so forth. By contrast, consumer aesthetics provide a fertile ground in which to study interactive or configural phenomena. Artworks are universally regarded as Gestalts in which all parts interact to produce a sense of organic wholeness or unity-in-variety. Hence research on consumer aesthetics must focus not just on additive cues, but also on the overall impact of a product (Holbrook, 1986, p. 11).

## Health Care

Education through the arts also has significant economic implications for the rehabilitation and healing of an aging and increasingly informed population. In fact, the relationship between the arts and medicine is very ancient indeed. As noted by Granaat:

> Asklepios, the Greek god of health, was worshipped in temples, to which patients repaired to be cured. In the medical wards of these temples, beautiful votive reliefs are found, thanks offerings for received cures. In this connection, attention must be drawn to a series of frescoes made by Domenico di Bartolo in the 15th century in the hospital of Santa Maria della Scala in Siena, or to the paintings of Mathias Gruenwald in the former monastery of Isenheim, where the painter also worked as male nurse.
>
> These examples of famous works of art illustrate the close relations among religion, art, and medicine. The most famous physician of all times, Hippocrates, said "Life is short, and art is long ...." Today religion is not all-important as it was formerly, but the link between art and medicine is still important. (Granaat, 1983, p. 105)

During the last 50 years, the use of the arts for medical and rehabilitative purposes has been formalized in virtually every art discipline including dance, music, theater, and the visual arts. Academic programs, certification procedures, professional organizations, and international associations of art therapists have evolved (Spencer, 1983, p. 2). National and international systems for the classification of occupations now identify arts therapy as a distinct profession (Research & Evaluation, January, 1984).

The role of the arts in health care involves both healing in the sense of facilitating recovery from illness, and rehabilitation in the sense of improving physical function. However, the arts have a medicinal role beyond physical healing and rehabilitation. As noted by Spencer (1983):

> The term "healing" implies illness as well as the implication that something can be "cured." In many human service settings, this is not often the case, for example, among terminally ill cancer patients, inmates of prisons, the physically handicapped, and those who

> are economically or socially disadvantaged or isolate.... such people are in "crises," are "troubled," and are suffering psychologically and emotionally by virtue of their circumstances. For such people, "healing" is synonymous with "improvement," with the overcoming of psychological and emotional barriers within the individual and with others. The art therapist goes still a step further to sharply "focus" the energies of the arts to help "dissolve" the barriers to improved function. (pp. 3-4)

Within the health care system, the arts play a formal therapeutic role. In view of the aging demographic profile of the population and the escalating health care costs associated with an older workforce, it is likely that the therapeutic use of the arts will increase dramatically in the next few decades.

Society's ability to keep an aging work force active and productive will thus become more and more important as the baby boom generation of the 1950s and 1960s becomes the geriatric boom after the year 2000. In this regard, Tibor Scitovsky (1976) has noted that:

> Another important—and tragic—example of our economy's failure to provide adequate stimulation to the unskilled consumer is the problem of the aged. When people retire they are suddenly deprived of the stimulus satisfaction their work has given them, and, naturally, they try to fall back on the other sources of stimulation accessible to them. If they are unskilled consumers, they soon find their sources of stimulation inadequate; the result is the heartrending spectacle of elderly people trying desperately to keep themselves busy and amused but not knowing how to do so. Boredom seems inescapable, and boredom is a great killer. That may well be part of the explanation of the male's relatively low life expectancy. Women are better off in this regard, for they have housework and cooking to keep them occupied and alive. The remedy is culture. We must acquire the consumption skills that will give us access to society's accumulated stock of past novelty and so enable us to supplement at will and almost without limit the currently available flow of novelty. ... Music, painting, literature, and history are the obvious examples. (p. 235)

## Invention and Innovation

It is increasingly recognized that the psychology of the creative process is an area of commonalty between the arts and sciences (Meyer, 1984). In both, creativity occurs when an individual steps beyond traditional ways of knowing and doing and making. We have come to recognize that the process which brings about creative advances in science is identical to that involved in artistic creation (Jantsch, 1975, p. 81).

It is also recognized that creativity has an empirical basis in neurophysiology. Recent research in brain physiology suggests that the creative process is rooted in the lateralization of brain function. The left hemisphere is generally thought to be primarily responsible for traditional cognitive activities relying on verbal information, symbolic representation, sequential analysis, and on the ability to be conscious and report what is going on. The right brain, on the other hand, functions without the individual being able to report verbally, and is more concerned with pictorial, geometric, timeless, and nonverbal information (Hansen, 1981, p. 23).

In a sense, the arts can be considered the most developed right-lobe sector of contemporary society. Education through art should serve to enhance creativity in other sectors, and balance the over-development of left-lobe nature of Western society. In this regard, the noted economist Geoffrey Vickers has said:

> I welcome the recent findings of brain science to support the common experience that we have two "styles of cognition," the one sensitive to causal, the other to contextual significance. I have no doubt that the cultural phase—which is now closing—restricted our concept of human reason by identifying it with the rational, and ignoring the intuitive function, and thus failing to develop an epistemology which we badly need, and which is within our reach—if we can overcome our cultural inhibitions. (Vickers, 1977)

Education through the arts fosters and promotes a creative psychological and social climate in which invention, innovation, and diffusion of new technologies can more readily occur. It can sensitize entrepreneurs, managers and employees to the context of change, and enhance their ability to respond to change in a positive and constructive manner. In this regard, the need to increase the innovative capacity of the

Canadian economy has been recognized by the Economic Council of Canada as critical to future economic growth and development (Economic Council, 1983).

## The Narrowcast Marketplace

The emergence of the narrowcast market is the most significant marketing development of the 1970s and 1980s. The growth of numerically small, but economically viable markets has resulted from an unprecedented average level of education, an unparalleled division and specialization of labor, and an unrivalled degree of urbanization. If the industrial revolution produced standardization throughout society, then what Alvin Toffler has called the *Third Wave* is reversing the process. There is a rising level of diversity, a *demassification* of the marketplace with more sizes, models and styles, a demassification of tastes, political views and values (Toffler, 1979).

Fragmentation of the mass market has had significant implications for producers, implications driven home by two recent recessions with their stranglehold on consumer spending. This forced producers to try to understand what made the domestic market tick. They soon discovered demographic and lifestyle changes had delivered a death blow to mass marketing and brand loyalty. A North American economy that once shared homogeneous buying tastes had splintered into many different consumer groups—each with special and differing needs and interests (*Business Week*, November 21, 1983).

Among First World nations, the emergence of the narrowcast marketplace can also be identified with two developments: one technologic; the other demographic. First, there is the introduction of cable and pay television services which has fragmented the traditional, lowest common denominator broadcasting systems of North America during the last decade, and which promises to do the same to European broadcasting in this decade. It is from this development that the term *narrowcasting* has been derived. The most developed form of narrowcasting, however, takes the form of direct mail services.

Second, there has been the emergence of a new class of consumer, the *Yuppies*; young, urban, upwardly mobile professionals. This group is attracting the attention of both producers and politicians (*Business Week*, July 2, 1984, pp. 52-62). In essence, the Yuppie is a consumer with a high level of education and income who demands high quality and sophisticated, often unique or specialized goods and services. It is also the Yuppie with whom we can identify the rapid increase in arts participation during the last generation.

And it is also the arts which serve as the historical leitmotif for the general market trend towards differentiation in consumer taste. Examples of highly differentiated taste in the fine arts can be seen in alternative styles of painting such as impressionist vs. expressionist vs. realist vs. abstract vs. conceptual vs. minimalist painting. What is a prize to one collector is valueless to another.

Manufacturers and other producers are learning from the experience of the fine arts to succeed in the narrowcast marketplace. As noted by former CBS president, Frank Stanton:

> The essential values of the public are most clearly evident, and in some instances only, in the arts—in music, the drama and the dance, in architecture and design and in the literature of the times. It is through knowledge of peoples' values that corporate marketers know what goods and services to provide and how to motivate consumers to buy their products. (Sellner, 1982)

## New Production Skills

Since the introduction of universal compulsory education in North America during the last century, production-skills training has progressively crowded out education in the arts and humanities, the traditional sources of "consumption skills." This crowding out partially reflected the puritan and republican traditions of North America in contrast to the catholic and aristocratic traditions of Europe (Scitovsky, 1976). It also reflected an initial need, in the 19th to mid 20th centuries, to develop repetitive industrial skills among a relatively uneducated, rural work force.

In the late 20th century this is no longer the case. The new production skills required in the emerging postmodern economy are nonrepetitive, adaptive, and judgmental, characteristic of traditional consumption skills developed through training in the arts and humanities. Education through the arts can play a crucial role in the emergence of what Marshall McLuhan called *electronic man*:

> In terms of our education, the entire establishment has been built on the assumptions of the left hemisphere and of visual space. This establishment does

> little to help in the transition to the electronic phase of simultaneous or acoustic man. Our educational procedures are still oriented towards preparing people to cope with specific industrial products and distribution of same. Electronic man, on the other hand, is in need of training in ... empathy and intuition. Logic is replaced by analogy, and communications are being superseded by pattern recognition. (McLuhan, 1978)

There are three indicators of the changing and growing importance of education through the arts. First, over one fifth of all continuing education courses offered by American universities are in the fine arts, the largest set of courses available in American continuing education (*The New York Times*, August 30, 1981, p. 6). Data from the latest Canadian survey of continuing education in universities reveal that in 1986, registrations in fine, applied and performing arts noncredit courses (that is, not for credit towards a university degree) were higher than all other courses, representing about one sixth of all university continuing education registrations. In addition, registration in university, continuing education, fine and applied arts courses grew by 70.1% between 1976 and 1986 (McCaughey, 1988). Continuing education in the fine arts is creating a more sophisticated audience which demands rising artistic standards as well as better designed goods and services from manufacturing and other industries.

Second, university recruitment by major corporations is beginning to favor arts and humanities graduates in preference to MBA's. Recruiters are finding that arts and humanities graduates are more rounded in terms of social and communications skills and more flexible in terms of career development than business administration graduates.

Third, there is a negative side to the emerging narrowcast economy. The concept of a *cultured person* in the European tradition is one who is well *rounded*. The cultured European is one who is interested in, and knowledgeable about literature, painting, cuisine, dance, and theater, not just about work.

The North America tradition, however, is characterized by specialization, particularly with respect to production skills. The result is the one-dimensional person who knows everything about his or her business, and little or nothing about life in general. Even when the North American decides to enhance his or her cultural appreciation it tends to be one dimensional. One tends to specialize in selected activities such as wine-tasting, or specific types of theater or painting. Rounding is not generally the objective. Increasingly, however, major corporations are becoming aware that a rounding of perspective is essential if executives are to become leaders, not just managers. Corporations are spending more and more on liberal arts programs to ensure that their executives can talk to both staff and customers about life, not just about business (Gutis, 1985, F17).

## The ReDecade

Another change in consumption behavior has resulted from the introduction of new technologies in combination with demographic change. Through new recording technologies, especially video tape, consumers now have nearly universal visual access to the styles and tastes of all historic periods, at least as presented on television and in motion pictures.

Does one want to watch the gangster movies or musicals of 1930s? Or does one want to witness the French Revolution or Moses on the mountain? Does one want to replay it, time after time, or erase it to capture the images and sounds of another time and place?

This access to the fashions and styles of historic periods has produced what Thomas Shales has called *The ReDecade*, a decade without a distinctive style of its own, a decade characterized by the pervasive stylistic presence of all previous periods of history.

The impact of this phenomenon on consumer behavior is, at least in the short term, confusion and disorientation. Time has now become a significant dimension of consumer behavior. As noted by Shales (1986):

> It does seem obvious that here in the ReDecade ... the possibilities for becoming disoriented in time are greater than they have ever been before. And there's another thing that's greater than it has ever been before: accessibility of our former selves, of moving pictures of us and the world as we and it were five, ten, fifteen years ago. No citizens of any other century have ever been provided so many views of themselves as individuals or as a society. (p. 72)

Interestingly, the art critic Robert Hughes (1981), in his book and television program entitled *The Shock of the New*, has pointed out that since the turn of the century modern abstract painting has been increasingly concerned with the fourth dimension, time, in contrast with the traditional dimension of space. Thus abstract painting can be viewed as a precursor of the increasing disorientation in time so characteristic of the ReDecade.

It is not yet clear what will be the long term impact of the ReDecade on consumer behavior. It is likely, however, that there will be a growing market for historic fashions, period piece furniture and reproductions as well as other consumer cultural durables.

## CONCLUSIONS

We live in an age of paradox. On the one hand, science has become the hope and glory of our era. On the other, a significant part of the population, perhaps a majority, live in a world riddled by superstition, irrational beliefs, and ideological fanaticism. Similarly, the arts, generally thought to be intangible and a frill in a bottom-line economy, have become (due to a fundamental demographic revolution involving rising levels of education, the increasing participation of women and the aging of the population) a major force contributing to the competitiveness of national economies.

The evolution of art from a symbol to a source of national wealth parallels the evolution of our concept of national income. Through time, there has been a progressive expansion in the sources of national income. In this century, technological change has become recognized as the most important source of economic growth. However, our understanding of technological change has also evolved and changed. Today, there are three epistemological sources of what is popularly called technological change. Research in the physical sciences leads to improvements in physical technologies, the most obvious form of technological change. Research in the social sciences and the humanities leads to improvements in organizational technology, namely, the ways and means available to organize and motivate capital, labor and physical technology. Research in the arts leads to improvements in advertising, consumer research, marketing and product design. Physical and social science research is centered in the university. Research in the arts is focused in the nonprofit professional fine arts community.

Research, in dollar terms, represents a small amount of resources compared to existing capital stock and labor force. However, its role in economic growth is that of a catalyst stimulating changes and improvements in the quality and efficiency of capital and labor. Research results become embodied in abstract intellectual property rights including copyright, patents, registered industrial design, and trade marks. It is the buying, selling, and licensing of such rights that constitute the quaternary sector of the postmodern or information economy.

In this new economy, art education plays a more and more important role as arts-related skills increasingly pervade and permeate the entire economy. This fact is indicated by signposts such as the changing status of the artist; dramatic growth in arts-related employment; increasing reliance of advertising and consumer research on the arts, the role of the arts in the health care system and in fostering an inventive and innovative economic structure; and the emergence of the narrowcast marketplace in which style and taste are critical competitive factors and in which the arts are playing a basic role in developing the new production skills required in a postmodern economy.

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# Postmodernism and the Challenge of Content: Teaching Teachers of Art for the Twenty-First Century

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*A teacher affects eternity; he can never tell where his influence stops.*
Henry Adams: *The Education of Henry Adams*

Our world has just changed—or it might be more accurate to say that we have just changed worlds? We have exchanged our modern world which was finally becoming as comfortable as a pair of old slippers for a postmodern world that in its infancy seems confusing, complicated, and confounding. In the modern world, the teaching of art had become predictable and easy. In fact the principles upon which modern art were based reduced art educational content to a few basic elements and a few easy practices that contributed to the simplicity with which art could be taught. And now because the reasons for teaching art in the schools have changed and conceptions of content have broadened enormously, the teaching of art in the postmodern era will become vastly more difficult and demanding than it was under the spell of modernism. The responsibility for educating the educators for the 21st century rests primarily with colleges and universities whose art education faculty members were themselves educated when modernism was at its peak. If we are to meet the challenge of the postmodern era, those of us who work in higher education have the task of first transforming ourselves and then transforming art-teacher education.

Art education is beholden to the era in which it is practiced, and it reflects, usually in a distorted fashion, the concerns that distinguish the world of art at a given time. We first need to understand the influence that the modernist period has had on art education and we then need to analyze carefully the characteristics of our new postmodern era—its zeitgeist and its art—in order to determine the consequences of the new era on the new art education.

## THE MODERNIST LEGACY IN ART EDUCATION

During the modern era that began in the middle of the last century and lasted for a little over 100 years, the ideological rhetoric proclaimed originality, creativity, form, and expression to be the essential features of art. Subject matter, allegory, and symbol, narrative, pictorial depth, and a host of other conventional features from the traditions of art were subjugated to the quest for formal order, the abstract, and the forever new. The artist's inner sense of order and inner resources provided the materials from which modern art was to be created. It mattered little that most modern art failed to achieve the ideals expressed in its rhetoric. Those ideals still provided the principles upon which the artist-to-be, the art-teacher-to-be, and the child were educated in art.

Throughout most of this century of modernism, the teaching of art in elementary and secondary schools has centered about one of two major goals—the first had to do with the teaching of design and the second with the encouragement of creativity and creative expression. It is worth examining the relationship of each of these goals to modernist thought.

### Modernism and the Elements and Principles of Design

With the publication of Arthur Wesley Dow's *Composition* (1899), instruction based on the elements and principles of design entered the field of art education and, in the 1930s, they began to appear in curriculum guides. For over 50 years now, the elements and principles of design have been the prime K-12 content of art curriculum guides (*Toward Civilization*, 1988, pp. 73-78). Not even the child art and creative expression movements could push them aside. Inasmuch as they provided the means by which harmony was to be established in students' designs, these elements and principles were seen as the basic vocabulary of art all prospective teachers of art had to master. The belief was that by learning to compose designs based on these elements and principles, students would also learn to create and perceive harmony in art, in their surroundings—whether natural or man-made, and that, through these principles, students could even achieve a total harmony in their lives.

What wonderful promise this system of art teaching offered. And how wonderfully simple it was to teach teachers when art instruction was based on so few elements and principles. Prospective teachers merely had to be taught color, line, shape, texture, and balance, rhythm, repetition, dominance, center of interest, and a series of graded lessons (often with little difference between the design lessons for kindergartners and high school students). These lessons pertained to such things as making designs with three kinds of lines—straight, rough, and smooth—and to composing elements into designs with symmetrical and asymmetrical balance, with rhythm, opposition, subordination, and so forth, and, voila, they were ready to instruct students anywhere from kindergarten to college. It was an extraordinarily elegant system of art instruction.

Although we art educators in this century have seldom explicitly examined the influence that modernist ideologies have had on art education, nevertheless, our teaching has been based on its implicit principles. The elements and principles of design are a paradigm reflection of the modernist preoccupation with abstract form and an indication of the lack of interest in a host of other possible artistic contents. Thus, throughout much of this century our modernist-influenced practices drastically narrowed the content of art instruction, and, the narrower the content, the easier it is to learn and to teach.

## Expression, Creation and Artistic Unfolding

Creative expression was the second major arena of content in art education. Creative growth, like intellectual, physical, perceptual, social, and aesthetic growth were seen to be an essential element in the students' development. Art experiences were thought to make a special contribution to each area of growth, but to the creative in particular. Through classroom art activities that were preceded by "motivations" or motivating discussions during which students were encouraged to relive events through memory, to sense the experiences and emotions associated with events in their lives, and sometimes (although with surprising infrequency) to imagine and give artistic form to what might happen, the "whole" child would be educated. And learning to educate the whole child through self-expression was not very difficult. One merely went to a book in which there was a list of graded topics—"I and My Mother," "I am playing Tag," "I Am led by a Policeman Across the Street," to assist "preschematic" age children to become aware of "sizes," "arms and legs," and "emotional relationships" (Lowenfeld, 1952, p. 94). For students in the "pseudorealistic stage" topics such as the "Farmer Going Home Before the Storm," "Woman Scrubbing a Floor," "Reaching for an Apple on a Tree," to provide students with experiences relating to "Action from Imagination," "From [a] posing model," and "Stimulation of Proportions" (Lowenfeld, 1952, p. 208).

It took genuine verbal skill, imagination, and a flair for the dramatic to provide vivid motivations for these topics. Nevertheless, intuitive prospective teachers found these motivation sessions easy and enjoyable to lead; the less intuitive and dramatically inept droned them out. Still, they got students to draw, paint, model, and print the preordained topics. And of course the prospective teacher had to know how to get students to create pleasingly expressive works of art—which could be accomplished through admonitions such as to make sure the tops of the heads touch the top of the paper and the feet the bottom, and to give only wide brushes so that the production of detail would be nearly impossible. Yes, the prospective teacher did have things to learn, but they were things which were neither difficult to comprehend nor to perform.

## The Consequences of Modernist Art Education

Both the elements and principles of design and creative expression implicitly reflect the attitudes and ideas that lay beneath modernist attitudes toward art. In fact both are paradigmatic examples of modernist ideology. With each of these major goals, form and process took precedence over subject matter and content. For most of the century we have justified the inclusion of art in the school curriculum because we believed that experiences with design would create harmonious surroundings which in turn might lead to a higher aesthetically aware society, or we have claimed that through creative/expressive experiences with artistic media, individuals would become more whole, more intelligent, more socially and spiritually adjusted, and more aesthetically fulfilled.

The art classroom practices associated with each of these justifications were centered on process, on skill development, and on the enhancement of artistic sensitivities. Experiences in working with art media were assumed to be educational in and of themselves—they were at once both educational means and ends. The artistic process became the content of art education, and the processes of art were reduced to the students' designing of designs and creatively expressing themselves.

The emphasis on form and process denied history and tradition. It was a compelling modernist belief that each individual, adult artist or child, had the responsibility to create his or her artistic world from scratch, to create a personal style of art that sprang from an inner wellspring of unique images and feelings. In the teaching of art, the traditions of art were frequently ignored and sometimes suppressed. Art instruction based on the elements and principles of design and the implicit quest for a universal harmony, and art instruction based on creative expression joined forces to lure art education away from art as a social, cultural, and historical phenomenon. Art could be taught with virtually no reference to the world of art, and in the schools, it frequently was. Art taught as design and expression did not require attention to the world of art, to artists, to works of art, styles of art, to the history or the sociology of art. Modernist ideals relating to creation, after all, rejected the conventional ideas that were associated with the art of the past. Franz Cizek even spoke wistfully of isolating children on islands where they could grow and develop free from the influence of adults. By withholding the world of art from their students, many art teachers came close to achieving Cizek's dream.

Prospective art teachers were educated in the studio—an antihistorical studio in which there was virtually no reference to works of art beyond the students' own creative expressions. Although the art-teacher-to-be may have been required to take courses in art history, these compulsory nuisances were infrequently seen to have anything to do with the teaching of art in the schools. Consequently art teaching and the creation of art were not understood as social and historical phenomena. The typical art teacher saw no need to teach art in light of the traditions of the past—to address the themes, subjects, symbols, allegories, styles, literary and mythical sources used in the visual arts or to study the relation of art to the history of ideas.

## POSTMODERNISM AND THE CONTENT OF THE NEW ART EDUCATION

### The Third Tradition: Modest Attention to the Artistic Heritage

The inattention to tradition, however, was not entirely pervasive. Goals relating to the acquisition of knowledge of the cultural and historical heritage through the study of works of art has been around, in one form or another, at least a century. One of the first full-scale manifestations of this goal was in the picture study movement that began just prior to 1900 when separate developments in photography, the process of printing half-tone reproductions, and speedy printing presses made possible the production of inexpensive reproductions of works of art for use in schools. And early in the century, art history was one of the subjects found in texts relating to high school art programs (*Art Education for High-Schools*, 1908). And even when art instruction based on the elements and principles of design and creative expression were at their peak there were texts such as Kainz and Riley's *Exploring Art* (1947) and Riley's *Your Art Heritage* (1952) where art instruction was developed from the study of important paintings, works of sculpture, prints, architecture, and crafts. But instruction based on works of art was ideologically out of keeping with the principal tenets of modernism. Design was in the interest of form, order, and harmony. Creative expression was to free individuals from the bondage of history and convention. In the 20th century school, art instruction based on works of art (in its softest form it was termed art appreciation) existed on the edge of art educational practice. In its harder more rigorous form as art history, it existed hardly at all.

## The Reemergence of History and Society in Postmodern Art Education

There are still many, especially those whose theories of art and art education are tied to modernist ideologies, who would maintain that we have not entered a postmodern era, that modernism has merely taken another slight turn. There seems to be little question, however, that we have entered a time when originality and creativity, two mainstays of modernist ideology in art, seem not to be so important anymore. No longer do we desire to reject all convention in our art. On the contrary, we seem to wish to embrace and recycle just as much of it as we can. Explicit symbolism and allegory, myth, narrative and subject matter are exerting a good deal of pressure on abstract form for forms' sake. Anselm Kiefer (Rosenthal, 1987) uses images of power and the power of myth to explore contemporary civilization; Eric Fischl (Schjeldahl, 1988) examines the psychological tensions that surround the family and teenage sex; Mark Tansey (McCormick, 1987) paints paradoxes from physics and philosophy; R.B. Kitaj (Livingston, 1985) fuses literary history with an exploration of the conditions that spawn prejudice and atrocity; in his Cafe Deutschland series, Immendorf seeks to resolve the cultural separation of East and West Germany; in photography Cindy Sherman (1987) explores the myriad realities of the self; and, in his photographs, Boyd Webb (1987) plays with absurd cosmic realities. A thousand artists fill their works with direct appropriations from art of the past. The content of art has reexpanded to its premodern dimensions.

And postmodern art has acquired a new critical language—one very different from the language of art education. Today's critical writing is so alien to the typical terminology of art educational texts that one might wonder whether it is the same phenomenon which is being written about. In art educational texts, curriculum guides, and plans for art teacher institutes the assumption that the elements and principles of design are the basic language of art still prevails. But when we read works such as Peter Schjeldahl's book *Eric Fischl* (1988), Rosenthal's catalogue for the Anselm Kiefer retrospective (1987), Wilson's and Frank's book on the painting of Donald Roller Wilson (1988), we find only passing reference to color, to texture, and to the other terms that typify art educational content. Instead we find explications based on analyses of personal, social, political, and historical events. We find discussions of themes, ideas, irony and parody (Hutcheon, 1985); we find references to literature and the narrative. Discussions of form are not entirely eliminated, but when they do appear they take their proper place as means through which artistic content is disclosed, not as content proper.

And the philosophical means we employ to understand the arts have changed too. The aesthetic theories of Fry (1920) and Collingwood (1938), of Beardsley (1958) and Dewey (1934) which define art in terms of significant form, expressive qualities, and heightened experience seem not to define art very well anymore or at best to describe only a few dimensions of the possible experiences that we might have with works of art. Today's aestheticians see no necessary and sufficient aesthetic qualities or conditions that define all works of art. Danto claims in his institutional theory of art that it is the world of art that determines which objects will become and remain works of art (Danto, 1986). Goodman emphasizes the cognitive functions of art as ways of "worldmaking" (1978). Art historians reject formal analysis as a valid historical tool and in its place search for the social and cultural conditions that surrounded the creation of works of art (Baxandall, 1985). And we have been reintroduced to the notion that works of art are the carriers of ideas as well as means of expression, that art reflects society perhaps even more than it reflects individual artists, and that art is a carrier of convention every bit as much as it is the invitation to creativity.

## Content and the New Art Education

It is interesting to note that these changes that have occurred in the world of art have been paralleled by developments in art education and in education in general. In education, for example, E.D. Hirsch's book *Cultural Literacy* (1987) represents a growing general movement away from the view that the purpose of schooling is skill acquisition. Skills are not ends-in-themselves; they are the means through which valuable understanding is achieved. In school, reading is not to be the mere mechanical decoding of words; rather it has as its purpose the acquisition and understanding of the literary heritage. Arts education and art education have been subject to some of these same cultural currents. The National Endowment for the Arts' report to Congress on arts education, *Toward Civilization* (1988), implies, by its very title, a new emphasis on the cultural heritage. In this new quest for civilization, the arts are posited as school subjects not to be taken by just a few interested and talented students; the visual arts along with all the other arts are seen as essential subjects to be mastered by the general student. And what is to be mastered is not just the creative process or the ability to produce harmonious designs. There is a growing conception of a new content for visual arts education that place works of art at the very center of the curriculum.

The new content-centered art education departs significantly from the process-centered art education of the past where students, young and old, were treated to instruction relating to intricate technical aspects of design and were encouraged to create individual expressions as if they were members of the avant-garde. The new art education should be located within the tradition of the liberal arts. Works of art, the content of the new art curriculum, are to be studied because they are aesthetically robust reflections of ideas and ideals that characterized the times and places in which they were created. Important works of art are sources of knowledge and insight into ourselves and humankind, of insights into worlds past, present, and future, and of insights into the desirable and the undesirable.

But before works of art can fulfill their educational function they must be interpreted. As Danto says, "an object is an artwork *at all* only in relation to an interpretation" (1986, p. 44). Thus interpretation becomes pivotal to the qualifications, perhaps the central qualification, required of the art teacher of the 21st century. But interpretation as I wish to employ the term to the act of teaching art requires a good deal of elaboration.

## ACTS OF INTERPRETATION: WHAT EVERY ART TEACHER NEEDS TO KNOW AND KNOW HOW TO DO

Following is a list of things that the teacher of art in the 21st century should possess, know, understand, to be able to do, and to do well:

The teacher should possess knowledge of a canon of important works of art upon which art instruction should be centered. This canon of important works should consist of works that are universally important—master works from world cultures; it should consist of works that are relevant to North American societies; works that are important to the specific region, state or province in which the school is located; and it should contain works or art that are important to a specific community and to the individual students of a specific school. The canon should be composed of works that are contemporary as well as traditional, master works and minor works. (The traditional notion of a canon as a single generally-agreed-upon list is distorted somewhat by the conception I have just outlined. This loose and changing canon which includes masterworks as well as works of local significance would need to be constructed by individual or small groups of art teachers. All individual and small group lists, however, would probably be similar in some respects.) The works that comprise this canon also comprise the principal content of art classes. The works of art on the list should be selected both because they embody powerful aesthetic/expressive qualities and because they carry the ideas, themes, expressive qualities, knowledge, and subjects of art which should be requisite for educated individuals. In the postmodern era works of art are selected for study in schools for both their instructional value and their aesthetic value.

The teacher of art should possess a knowledge of both the ideas to be found in these works of art and the ways in which they relate to the history of ideas. The teacher should know the conditions that surrounded these works, their antecedents and consequences, their styles, symbols, and their meanings and the ways in which those meanings have changed over time. In short, the teacher of art should possess knowledge of the ways in which art historians, sociologists of art, and art critics have interpreted those works, and the teacher of art should possess the ability to add to those interpretations.

The teacher of art should be able to guide students of different ages and developmental levels to interpret for themselves the meanings of these important works of art. But interpretation itself should be broadly conceived and these student interpretations should be of a variety of types:

## Varieties of Interpretation in Art Education

Firstly, interpretation may be implemented through the media of the studio; teachers should know how to guide students to interpret the meanings of important works of art through the processes of artistic creation. Works of art can be better understood if their meanings are recreated through the act of reinterpretation. It is through the act of reinterpretation that artist have kept alive the ideas of their predecessors (Wilson, Hurwitz, & Wilson, 1987). The universal themes of the artist such as life and death, joy and celebration, love and hate, conflict and opposition, reality and fantasy, the sacred and the profane, good and evil, and so on; the subjects of the artist such as events past, present, and future, images of woman, man, child, the landscape, and animals; subjects taken from literature and myth, from philosophy and science are all candidates for studio interpretation. And perhaps most importantly of all, teachers should be able to guide students to see the connections between the works of art they study and the events of their own lives and their own worlds, and to see the possibilities for expressing their individual and social concerns in light of the ideas to be found in important works of art.

Secondly, student interpretation may be executed through the act of criticism. Just as the teacher of art should know how artists have recreated the meanings of works of art, the teacher should know the critical literature that surrounds the works of art that he or she would teach to students. The teacher of art should also be able to engage students in the act of critically talking and writing (Wilson, 1988) about works of art. And certainly one of the best ways to inform students about the art-critical act is to provide models that encompass the essential features of interpretation—metaphor, analysis, and analogy.

Thirdly, student interpretation and understanding may transpire through a study of the social, cultural, historical, and individual conditions that surrounded the creation of works of art. Teachers of art need to know that history is not merely a set of preestablished facts about works of art. They need to know that history involves sets of ever-changing explanations and interpretations of what happened when and why. When students are given multiple (sometimes conflicting) historical interpretations regarding the antecedents and consequences of works of art, they will be more inclined to understand history as a human construction and to engage in the process of constructing their own historical explanations (Pazienza, 1989).

When the undergraduate art education majors I teach complete their art education methods sequence, I want them to be able to take any important work of art, and given a few hours time, to construct a comprehensive interpretatively based unit of instruction for a specified age group of students. Here is an example of the final examinations that I give to my students:

> *The Task:* You have been given a packet of materials containing a copy of Velazquez's painting *Las Meninas* and four pieces of writing (by Jonathan Brown, Michel Foucault, Joel Snyder, and H.W. Janson) about the 9-by-10-foot canvas considered by many to be the painter's finest work. During the next three hours you are to write a unit plan for eighth grade students. The plan is to contain at least five individual lessons developed from *Las Meninas*. In the plan you are to use the resources of the studio and historical and critical methods of inquiry to involve your students in the interpretative process. Finally, conceptions such as levels and dimensions of reality, modes of depiction, the role(s) of the artist, artistic style, family relationships and child rearing practices, and social structures associated with the painting should be related to contemporary issues that affect your students.

And when I assess my students' plans I look for these kinds of things: (1) Have the students detected one or more of the thematic aspects of the work—the artist in his or her studio, families, beauty and the beast, and so forth; and have they detected some of the concepts about art that are embedded within the work—through portraits the artist has revealed the personalities of his subjects; the artist has presented several levels of reality simultaneously; the artist has composed a work about painting a work; the artist gained status through his association with reality; the young princess was to mirror the lives of her parents; the artist has composed a work in which the viewers become spectators in the scene? (2) Have students been able to take one or more of the thematic and conceptual aspects of the painting and to organize them into a series of lessons in which their students are assigned to: (a) rework the themes and concepts in order to convey something important about themselves, their world, the future, and so on; (b) write about Velazquez's painting (and perhaps to write about the relationships between Velazquez's painting and the student's own work); and (c) study some of the conditions that surrounded the creation of Velazquez's work, the historical and artistic antecedents and consequences of the work?

The teacher of the new art education ought to be able to take any important work of art and from it devise a unit of instruction based on the important concepts—artistic, aesthetic, philosophical, psychological, sociological, historical, literary—associated with the work. They ought to be able to show how these conceptions relate to the lives of students, and they ought to be able to devise exciting ways to involve students in the interpretation of important works of art in the three ways outlined above. Moreover, these units of art instruction ought to engage students in the making of art just as fully and as creatively as when art instruction was under the influence of the ideology of creative expression, and these units of instruction should attend to design and composition as important means through which the meanings of works of art are created. In short, the new art education should productively rechannel and employ the most desirable aspects of modernist art education.

## TEACHING TEACHERS OF ART FOR THE TWENTY-FIRST CENTURY

I have described a paradigmatic shift in the justifications given for the teaching of art in the schools. This shift of goals from the elements and principles of design and creative expression to the interpretation of works of art is the occasion for an enormous challenge to art education and particularly to art-teacher education.

Most prospective art teachers seek entrance to the field because of their attraction to the act of art-making. And, as with any novice, their ideas about the studio dimension of their field are generally shallow; their education, after all, is still mainly modernist in orientation. For most art-teachers-to-be the act of art-making is either an intuitive and expressive affair or one in which realistic rendering of objects is the key to mastery. The attention of the novice is taken up with the language of forms with which they are learning to speak, rather than with the ideas their forms might disclose. But things are beginning to change.

As an interested observer of my studio professor colleagues, and as an art educator who occasionally teaches in the studio program of the school of art in which I am employed, I have noted with pleasure the way in which the postmodern attitudes relating to a sense of history and the use of parody are beginning to characterize the works of some undergraduates in art. And I note that, finally, the history of art is being taught in some art history classes not as a single fixed entity, but as a human construction that is continually constructed and reconstructed in a great variety of ways that, in effect, yield not one but many alternative histories of art and of individual works of art. At least some art education students are finally beginning to receive a broadly based education in art.

But even when art history and studio are taught from the perspective of the postmodern paradigm, we professors of art education will still have a Herculean task to perform. An integrated interpretative approach to the teaching of art may draw upon the disciplines of art history, philosophical aesthetics, anthropology, the sociology and psychology of art, and upon the practices of the studio artist and the art critic. Nevertheless, all of the knowledge and practices that flow from these sources must be combined and integrated in special ways if the visual arts are to take their proper place in the general education programs of the schools. Before we can ask our students to practice a form of art education that fuses the best of the studio art tradition and the best of education in the tradition of the liberal arts, we, ourselves must do so. We will be aided a great deal in our mission if we attend to the works of contemporary artists who are themselves moving away from narrow formal and expressive concerns toward works of art that are ideally and philosophically profound—the same kind of profundity that might be found in the best of the works from the modernist period, if only our art educational ideology had permitted us to take a different kind of look.

Today's postmodern art holds the key to discerning the character of the art education of the 21st century. The world of art in our postmodern time will determine the principles upon which the new art education will be founded. As the dimensions of postmodern art, postmodern art history, postmodern criticism, and postmodern philosophical aesthetics are becoming increasingly clear, it is possible to see just how much exciting new learning we modernist teachers of art-teachers-to-be need to acquire before we can successfully accomplish our challenging new task.

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# Open The Window To The 21st Century By Chancing A Romance With Contemporary Media Forms: A Challenge For The Arts In Higher Education

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*The Shape of Things to Come.* H.G. Wells: book title, 1933.

This is an essay about where we are now and where we are heading, yet many will view the ideas as a myth about the distant future. The story is about the evolution from older to newer media technologies, their changing effects on consciousness, and their parallel role in redefining literacy. Beyond these assumptions, it is an essay that will challenge each of us to define new directions for learning through art; ones that will significantly change the way we train the artist, the arts educator, and ultimately the child of the 21st century.

In his book *The Critical Path*, Buckminster Fuller (1981) reflected on his early childhood experience:

> I clearly remember New Year's Eve, December 31, 1899. I was four and a half. I had just received my eyeglasses and was deeply excited at all that I could now see. At 11:45 p.m. my father opened the window of our New England home to let in the twentieth century. I remember with what earnest thinking he tried to envision the coming years in which I would live beyond his time. The British Empire was at its height of power and splendor .... H.G. Wells was writing about a war in the air, but he did not conceive of automobiles or electrons. About 99 percent of humanity was illiterate. Few, if any, individuals thought in world terms because the conceptual world of humanity at large was "infinite"—ergo, realistically unthink-about-able. Everyone "knew" that humans would never reach the moon, and whoever wasted their time thinking about doing so were dismissed as luna-tics. (pp. 57-58)

Fuller speaks of the century we are about to leave behind—one that saw man invent technologies to traverse space to the Moon, Saturn, Pluto, and beyond. Who knows where the lunatics will go next! To accomplish these unthink-about-able events, a new form of literacy was being defined. Mark Slade in his book, *The Language of Change*, described the two new information systems that made these events possible and suggests that if the child of the future is to be literate in the contemporary world, he/she will have to be comfortable with each. The first is *data in motion*—the language of letter and number via the computer; the second, *image in motion*—the language of photo, film, video, and satellite communication systems.

The kindergarten class of 1987 will be the first high school graduating class of the 21st century. What are the chances that this new definition of literacy will be the focus of educational reform in the concluding decade of this century?

In the recent document, *Toward Civilization*, a report on the Arts in Education by the National Endowment for the Arts, there are 12 references and some 75 lines devoted to technological change and the electronic-media forces that shape the child of the 20th century. The report concludes that such changes are largely ignored by most programs in arts education.

In the essay to follow I shall present some images and ideas to define a new tradition for the arts in higher education. I think the ideas will be grounded in, and connected to, prior traditions, yet presented in a way that will challenge each of us to open the window to let in the new century. I have divided the essay into four parts. In part one I will discuss four traditions in the arts and parallel their development with trends in art training. I will make a case for expanding future teaching and learning in the arts to include the language of the newer media traditions. In part two I will discuss Art and the Future—The Future of Art, by examining current trends in the merging fields of art and science, and defining what is similar and what is different regarding traditional versus newer media art processes and their products. In part three I will speculate on a procedure for shifting our philosophy and practices in higher education for training the artist, the art educator, and the child of the next century. In part four I will summarize trends in the real world and their potential effects on the future of higher education if we persist in our current training practices. I will conclude by proposing a broader definition for arts education, detailing the romance that may have to capture our imaginations if we are to join the dance into the new century.

## THE FUTURE OF THE IMAGE: A NEW TRADITION FOR THE POETRY OF TECHNOLOGY

In the early 60s I saw a delightful animated film by an 8-year-old girl from Harlem titled, "How Come When It's Thunderin You Can't See the Moon." Her insight was simple—things are not the way they seem to be when you change the context. The moon was not what it seemed to be when you introduced thunder and all that thunder implies. This is the image that drives my obsession with the new context provided by the not-so-new electronic media technologies.

About the same time the film was created, Marshall McLuhan supposedly said, "The day they sent Sputnik into space the earth turned into an art object." He may have been suggesting that the artist's obsession with the eye, as we have known it throughout earlier traditions in the arts, can never be the same; for at that, or some less dramatic moment, a new paradigm was initiated—one that has hardly found its way into the theory or practice of art training programs in higher education. An abbreviated exploration of these traditions may help to clarify where we have been and to suggest a rationale for where we are heading in the future.

The visual arts tradition has always been concerned with creating images. The obsession has been with the eye. Imagery was produced with whatever technology was available at the moment, with artists often inventing their own tools and materials.

The first major tradition, painting, is based on the concretization of reality or how to invent the illusion of what is real. The emphasis was on creating an object, an original form. Out of this tradition evolved drawing, collage, and, later, printmaking which introduced the notion of multiples, even though each were considered identical and original within a series.

The second major tradition is sculpture. Its basis is the dematerialization of matter and its integration into the space of reality. As new tools and technologies emerged, the forms changed and ushered in new sculptural styles and traditions.

With the invention of optics and the isolation of chemicals, a third major tradition is born—photography. This new process changes the viewer's accustomed way of looking at the world: exact seeing ... to simply portray what exists, rapid seeing ... a series of shots, slow seeing ... through time exposures and simultaneous seeing ... or the superimposition of images. Photography became a natural meeting ground for art and science since it was the art form most dependent on a scientific system through which to express an artistic vision. However, there was another major shift occurring in process. The photo process, later embedded in the high-speed copy machine, removed the focus from the immediate object as art, to a broader understanding of the processes and purposes of art. (This notion will be explored more fully in part two.) To pursue a visual concept, through generating successive images in a short span of time, this understanding is enhanced, and from this tradition came film and video.

The fourth tradition, holography, enters as a medium and creates an intersection between the two, long traditions of painting and sculpture; it creates a lenseless photography that combines illusion and reality, the aesthetic with the mathematical, but not as a photograph. Since each part of the hologram is equal to the whole, we have a 3-dimensional concept of lateral displacement. This introduces a new fantasy of the fourth dimension. Take any place, time, event, pull that image inside out again, and the shift is in time. Out of this tradition arises the laser and other light-generating forms as well as new technologies for synthesizing images. It is at this point in the history of image making that the computer becomes accessible to the artist. As suggested earlier, a new, powerful, poetic thunder is introduced, making it impossible to view the tradition of art in the same context as we once thought it to be.

Before addressing the unique aspects of the media arts and the impact of what some call the *universal machine*, it may be useful to trace traditional training in visual arts education to see how it parallels the major traditions I alluded to earlier in this section. Initially, studies focussed on visual concepts in 2- and 3-dimensional art and design. This was followed by drawing, collage and painting; first in black and white, then monochromatic, and, eventually, in color. Later came the printmaking traditions of intaglio, litho and woodcuts; first in black and white, then in color. Next came sculpture, in the round and in relief, using a variety of natural and/or found materials. We took a crafts class, a few art history courses, maybe a class in aesthetics; but seldom, if ever, art criticism. If we were really lucky (I was not), we might have one course in photography, filmmaking or video, but only after we had all the others. The conclusion is simple—traditional training in art education parallels the evolution of emerging media traditions in art—as one might expect, but only to a point! As the saying often goes, "In art history we made it up to the Impressionists before the semester ended." A similar condition occurs in studio training—we made it up to photography before the studio aspect of our art education training ended.

If we were a studio art major, we specialized in one tradition and were hardly, if ever, challenged to practice the others. In sum, training largely ignores the electronic-media traditions such as high-speed copy machines, photography, film, and video. At the same time, many training programs ignore these media to embrace a new romance with the computer. Many, if not most, are approaching the computer in a painting/sculpture design tradition, and the visual results are often less than satisfying. The emphasis is on replicating the best of those traditions and getting the right object.

In part two I will explore some issues related to process that are unique to the electronic media, and describe some specific examples of what the more imaginative artists are doing right now. These ideas may well cause us to question the merit of continuing our antiquated training processes for the artist, as well as the art educator.

## ART AND THE FUTURE—THE FUTURE OF ART

It is difficult to know where to begin to define the term *new media*. Part of the problem is that it really is not new. We know it is different, so we expect new words to distinguish it from the more familiar traditions. Another reason is, that in our natural tendency to associate new media with new technologies, we anticipate the need for a specialized vocabulary. Our sense of history suggests that any new media brings with it a new set of variables in process and the need for a different set of references. Finding a definition for the *tradition of technology* may provide a useful grounding to explore issues related to contemporary media forms.

In searching for a definition of technology I discovered, quite to my surprise, that the term *techno* means skills in art and science; techno is derived from the root word *techy* which means to make quality marks. Connecting these concepts suggests this definition: technology implies the study of skills in art and science, made visible by the trail of quality marks that are left behind as evidence of the process. If we accept this interpretation, technology provides a common thread that weaves its way through each major tradition of art and is equally appropriate to the so called new media. In an earlier essay (1983) I described it this way:

> When I was in the military, I used to wonder what they meant by the term "mark time!" I knew we were to march in place going nowhere, but it never made much sense. Today I am thinking about media: a word we hear and use all the time assuming we know its meaning. Marks can be letter forms, numbers or visual images. So let us speculate that traditional media defines a process for "marking time." The primal technology of sticks became stones—later charcoal or raw pigments. In time, the berries became chemicals, the slate became film, paper replaced the walls of caves, and fire gave way to electricity. The still image was set in motion and became a moving picture. Then came video, and the video married the computer, and all three marking systems became one. And so for the twentieth century child, alphabet soup became "Speak and Spell." Flashcards turned into calculators. Sounds turned into radio and later recordings. Still images turned into movies, then television, then video-computer graphics, and satellite communication networks. This created a new issue for man: while most artists were still marking time, the consumer, as well as some artists, were now capable of "timing marks." (pp. 20-21)

New media can best be understood by paying particular attention to their unique characteristics of process. The traditions of painting and sculpture focused on the world of objects. The artist ordered the process in this way—I have this knowledge, such as ideas, feelings, attitudes and values—so, I will set out to invent a new form to express them.

In his book, *Using Computers to Create* Art, Stephen Wilson (1983) describes a new, more experimental and exploratory approach to process; one that reverses traditional processes. With the ability to generate hundreds of variations of an image, the artist analyzes and synthesizes the results and then makes meaning out of them.

Paralleling this fresh attitude and openness to process, a new tool came on the scene—the computer. While this essay is about the impact of all newer media technologies on contemporary art processes, I would be particularly remiss if I did not spend some time clarifying the nature of the tool some people refer to as the *universal machine*, or as the *first gene switch* in technology, and refer to each new development leading to the arrival of the computer as the *switching station*, or that which combines all prior visual and aural media processes into one.

Gene Youngblood (Loveless, 1989, pp. 12-13) describes this metamedium in the following way:

> We witness today the first tentative gestures of the computer's universal reach; it is only beginning to contain and become words, writing, printing, publishing; to contain and become sounds, speech, singing, music; to contain and become marks, designs, drawings, paintings, photographs, animation, movies; to contain and become heartbeats, automobiles, spaceships. This capacity of the universal machine to "become" many things while actually being none of them is known in computer jargon as "virtuality." The computer is a virtual typewriter, a virtual camera, a virtual piano, a virtual person, a virtual universe that contains, among other paradoxes, virtual computers.

In describing the consequences of this new tool, Youngblood (Loveless, 1989, p. 16) concludes:

> Combining the apparent objectivity of the photograph, the interpretive subjectivity of the painting, and the unrestricted motion of hand-drawn animation, the three-dimensional computer animation or "digital scene simulation," may well be the most profound development in the history of symbolic discourse. It is possible to view the entire career not only of the visual arts but of human communication in general as leading to this Promethean instrument of representation. Its aesthetic and philosophical implications are staggering, and they are ultimately of profound political consequence.

With these ideas in mind let us return now to our discussion about the new emphasis in process brought about by the new media. The invention of the computer introduced a new thunder, again changing the context of the artist's role in the creative process. To support this notion I have chosen to quote and/or paraphrase ideas from the most articulate source I have encountered, an essay on "Procedural Art with Computer Technology," by French artist, Michel Bret:

> While traditional tools enable visual artists to work only on objects, the computer gives access to the processes and sources of creative activity. Through

> dialogue with the model, the artist is no longer limited by the material constraints or the irreversibility of real actions. By emphasizing the process rather than the object, the computer enables formalizing of the creative act and the application of formal categories of discourse. Graduating from the hand to the brain and becoming "intelligent," the tool gives new meaning to the concept of artistic creation and endows the visual artist with a new attitude which leads to "procedural art." (p. 3)

Bret, in the same article makes the following insightful observations:

> On the computer ... the computer, as a machine is indeed a tool, but it is more than that, it is a "metatool," a tool used to manufacture tools. With such an apparatus, visual artists no longer produce a work but the process which generates it. Artists are no longer interested in the physical characteristics of the object but in the laws which enable the object to appear and exist.
>
> On the process ... by simulating the creative act, such as manipulating a model, the visual artist can explore all its potentialities and change them at will. This attitude is impossible in real life, for one cannot go back through an irreversible sequence of actions ... the machine at any given moment, can display the image of the state of the model, meaning the work in evolution. In spite of this, the spontaneity of gesture and intuition is not lost, thanks to interactive dialogue such as graphic tablets and other digitizers, which provide practically instantaneous digitizing of real physical actions ... in real life, it is death which punishes error ... in the case of the model, going back through a sequence of actions and making other prior choices in not prohibited. The concept of linear irreversibility is then replaced by that of a network in which it is possible—in a given node—to select not only several aims, but also several ways of achieving the same aim.
>
> On art and mathematics ... there is fundamentally little difference between the attitude of the painter creating a painting and that of a mathematician discover-

> ing a theorem. Intuition alone does not explain the former, and rigor alone does not describe the latter. The discipline that an artist must observe in order to master a technique owes little to spontaneity; furthermore, it is well known that the demonstration of a theorem has nothing to do with the history of discovery, which owes more to sensitivity than to logic ... the idea of assigning greater importance to the process than the object has been around for some time, as was clearly shown in kinetic art experiences.
>
> On procedural thought ... unlike traditional tools, which work on the material, the computer manipulates symbols. Therefore, its use in the arts involves the formalization of the act and no longer just its simple execution. This detour through simulation will enrich the action of all the power given to it by the concept of the model. The artist working on the computer uses machines that are a result of advanced technology (implying multiple skills), programming languages, (implying compilers and systems written elsewhere), algorithms (meaning ideas developed by others), existing programs (therefore the know-how of a programmer), data bases (programs, models, objects belonging to a common memory), etc. ...., the computer will bring art into social practice to an extent never before possible. Appreciation of art will no longer concern just those members of the public who are willing to see it and to limit themselves to silent contemplation; art will penetrate everywhere thanks to cable networks and be proposed as a matter to be worked on and transformed rather than as simply to be admired.
>
> On the art of the future ... artwork, in the highest sense of the word will then be total, an interactive spectacle in which one or more spectator-creators, who will be involved in the processes both as observers and as designers, will build their own mental images in symbiosis with those programmed by the artist. (pp. 3-5)

I have included Bret's ideas freely, since I think they, along with the others, clearly support my thesis; if we are to propose significant changes in training the artist, the art educator, and the child of the 21st century, we must accept this new approach to art processes; one quite different from the tradition in which most of us were trained.

In the introduction I suggested this was going to be an essay about where we are now and where we are heading and suggested that many would view it as a myth about the distant future. To conclude part two, Art of the Future—The Future of Art, I describe, verbatim, a call for papers to be published in forthcoming special issues of *Leonardo*, the Journal of the International Society of Art, Science and Technology (1987):

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**THEMES FOR SPECIAL ISSUES**

*Visual Art and Natural Phenomena*

Natural phenomena includes lightening, electric discharge, wind, fog, tides, rainfall, sunshine, aging of materials—other phenomena as well as peculiarities of the human perceptual system. (p. 304)

*Lessons on the Contemporary Use of Energy in the Art Classroom*

Original, yet practical lessons that deal with heat, electrostatic, magnetic, sound, light, and their application manually, mechanically, electronically or photronically. Of particular interest are unique lessons on energy use, altered perceptions of time/space, and the visualization of time. (p. 314)

*Holography As An Art Medium*

Technical articles reporting on the technical state of the art, as well as articles by artists using holography are encouraged. Theoretical and critical discussions are also welcome. (p. 326)

*Art and Artificial Intelligence*

Artists whose work involves ideas, techniques or technologies of artificial intelligence, expert systems, interactive programs are invited. Computer and video engineers, computer scientists, philosophers, and other researchers may submit works that would be of interest to artists. (p. 338)

*Art and the Cosmos*

Artists whose work deals with ideas, landscapes, technology or opportunities provided or inspired by astronomy and space exploration are urged to submit articles. Astronautical engineers and researchers in astronomy, archaeo-astronomy and space exploration are invited to submit articles on aspects of their work of interest to artists. (p. 348)

*Sound, Music, Science and Technology*

Articles limited to the following topics:

Interaction and co-evolution of technology and music, and connections to the visual arts
Artificial intelligence and music
Experimental aesthetics
Music theory
Soundworks, sound sculpture, and other visual art forms involving sound
New concepts in performance (p. 366)

*Visual Art and Robotics*

Work should involve use of actual robots to produce visual art, sculpture or performance art. Scientists and engineers also invited to submit articles describing developments in artificial intelligence, robotics, telematics, control theory, and other technical fields of interest to artists. Art historians and theoreticians may submit articles tracing the role of the machine in art. (p. 372)

*Visual Art, Performance Art, Performing Arts Technology*

Artists whose work combines elements of visual art with actual performance or theoretical issues involved in the interaction of the performing arts and technology. Historians, theoreticians, and philosophers are also invited to submit proposals. (p. 396)

*Leonardo* magazine has been publishing such articles for over 25 years.

Buckminister Fuller suggested some time ago that the role of the artist and the scientist emerged out of the tradition of the craftsman; each looked inward to see the world in a way no one else sees it and then used design as a vehicle to clarify and invent various forms for communicating that vision.

In part one I described four major traditions in the visual arts and where departures began to occur in the way the artist engaged the creative process. I described typical higher education programs for the artist and art educator that provide theoretical and practical training for the traditions of painting and sculpture, while largely ignoring training in the newer media such as photography.

In part two I described more specifically the nature of new media forms, by elaborating on the shift in process from marking time to timing marks. We also discussed the computer as a revolutionary tool and its effects on the artistic process. If one reads carefully between the lines, I suggest that, with the new media forms, the edges are blurred between the formerly distinct arts such as visual arts, music, dance, theater, and the lens arts; that, indeed, the lines are fading between the traditional disciplines of art and science. It is in this context and this spirit that I will speculate in part three on the potential role of higher education in training the artist, the art educator, and ultimately the child of the future.

## A PROCEDURAL MODEL FOR ARTS TRAINING IN HIGHER EDUCATION FOR THE IMMEDIATE FUTURE AND BEYOND 2000

With such a presumptuous subtitle, I recognize and admit to my feeling of vulnerability. However, I discovered an axiom some time ago which I have grown to accept as truth: if individual and collective growth is to occur in any significant relationship, each party must accept vulnerability as a privilege, rather than a weakness. It is in this spirit that I venture into the future of arts training in higher education, hoping you will permit me the privilege of vulnerability.

The model I frequently use to conceptualize trends comes from the futuring literature. Futurists are categorized as three types. The first are the image-driven type, or the visionary, who sees the big picture or global implications; they ask, "What is possible?" The second are the analytically driven type, who choose possible scenarios and analyze them to discover what are the probable outcomes, given certain conditions; they ask, "What is probable"? The third are the value-driven type, who are advocates for specific trends or scenarios; they ask, "What is preferable"?

One might reasonably ask, "What does this have to do with educating someone's qualities of artistic mind?" Qualities of artistic mind imply a mind that, through its unique imagination, transforms experience and perceptions into artistic ideas. When an artistic mind is at work, I contend all three drives are exhibited in interdependent ways. The image-driven aspect is visionary and deals with what could be! The putting together of the work and taking it apart into its elements and techniques again and again is the analytic aspect. In making marks—in fact putting paint on canvas, or composing on a computer-generated synthesizer—the artist chooses to give expressive quality to the value aspect. The process, as well as the actual form that is created, is a culmination of the three drives.

I have taken time and space to make this connection between futuring and the artistic process, to challenge you in a similar way to engage the ideas I am about to propose. It will help to view the experience as an interactive process. Bring your own particular qualities of artistic mind and experience to the issues, much the same as I have, to discover a procedure for thinking together about a possible, a probable, and a preferable future for art training in higher education.

I begin with many assumptions about the student of the future. Their newer media literacy level will be well beyond the experience of the faculty responsible for their training. Their exposure to electric-media technologies, both as producers and consumers, will be greatly advanced by access to such tools in the home, in elementary and secondary education programs, and through voluntary participation in amateur user groups such as computer clubs, public access cable, and a variety of other media networks. Few, if any, with such interests and experiences will choose to become artists or art educators, or to be trained in colleges of art, unless we expand the options for training beyond current practices. Emphasis on training a specialist for one exclusive art form, based on mastering the most elemental levels of the traditional media processes of that discipline, will not pass for undergraduate training in the future. Emphasis on training the art educator to be a generalist in all the studio-art processes—a practicing art historian, art critic, and an aesthetician in programs largely based on theories and practices that evolved out of the painting and sculpture tradition only, will not pass for undergraduate training in the future.

The image I propose for undergraduate student training is an integration of experience and practice in two or more of the arts, with an emphasis on faculty and student collaboration within the visual and performing arts, the computer sciences, mass communications, and, in some cases, with the social and political science disciplines. Access to the use of contemporary media technologies for the design, execution, and documentation of such processes, as well as finished works, will be essential.

First, I will describe the process I visualize the student journeying through as they search for an identity as a developing artist. At the same time, I will speculate on the management structure of a college of the arts (less specialized, as is now the case) with a more interdisciplinary orientation. Finally, I will describe ten learning arenas that will be necessary to support the kind of initial undergraduate and advanced graduate training I propose.

I anticipate much of the first two years would be allocated to a liberal arts core, similar to the present situation. During the years of core training, the undergraduate student of visual arts, music, theater, dance, and film/video would enroll in a college of the arts. While such a college would continue to have specialized departments for managing programs, planning functions would be done by an interdisciplinary arts council. The council would consist of the heads of each art specialization—visual art, music, dance, theater, and media—and the ten learning arenas around which all teaching and research activities would be directed. An academic advisory group from the computer sciences, mass communications, and the social and political sciences would be attached to the council to advise on matters pertaining to interdisciplinary training.

A student of any of the arts would choose two major art forms within their discipline for initial study. To aid in the process, for example, the visual arts and the art education student would enroll in a core sequence that would include "Visual Concepts in 2D," "Visual Concepts in 3D," and "Concepts in the Time Arts." These courses would challenge the student to explore equally the traditional, as well as newer media tools and processes, as a beginning point for choosing specializations in two major art forms.

Paralleling the three concepts courses, special topic seminars would be held on such themes as: "Idea Evolution and Invention" for practice in conceptualizing original ideas suitable for a particular art tradition; in "Creative Problem Solving" for developing and practicing diverse and personal styles of creative behavior; "Interdisciplinary Arts Workshops" where beginning students representing each of the arts, work in collaboration to better understand similarities and differences in the creative process that goes on in each. At the conclusion of the core experience, the visual art and art education student would choose two major art forms to pursue; one, from the tradition of painting and/or sculpture such as drawing, painting, printmaking, sculpture or craft, and one from the time arts such as photography, holography, film, video and/or computer-based systems. The student would also be expected to choose a secondary art form in music, theater, or dance as a minor field of inquiry. We might speculate that one half of this training would be in the major art forms, one quarter would be in the minor art form, and one quarter would be devoted to creating collaborative works with students majoring in the other arts, or from other colleges such as computer science, mass communications and engineering.

Parallel to studio training, where the focus would be on defining processes for creating and documenting original works, I would propose topical seminars on the historical, critical, and aesthetic aspects of the major traditions being studied, with particular emphasis on the development of the newer media traditions from photography to current technologies.

Art education students would have the same requirements as a studio art major in the initial training process. To become certified to teach, the student would train in an education core in methods of organizing, managing, and evaluating instruction and serve in teaching internships. The future teacher would be minimally competent to teach from one earlier, as well as one newer, media tradition and would be open to, and experienced in, collaborative processes with the other arts. The future teacher would recognize that separating art production, art history, art criticism, and aesthetics into distinct entities for teaching and learning in art is a form of "old think." In defining the nature of contemporary symbol-processing systems, we must think of them all as creative production: the creative production of ideas in art, science, and technology; the creative production of ideas and theories in philosophy, aesthetics, and critical inquiry; and the creative production and interpretation of information and ideas in history, as well as in futuring. Advanced technologies for image, word storage, and retrieval will present new options challenging the student of the future to present themselves as an artist, an historian, a critic, or an aesthetician.

Advanced graduate training will extend competence in the chosen specialized art forms, as well as in higher level collaborative works utilizing the newer media technologies at each level for designing, executing, and documenting the process and the outcome. This creative research will be done in collaboration with other students, permanent faculty, and a variety of guest artists. Additional funding for much of this training will come from entrepreneurial relationships with individuals and corporations who have products they wish to have tested for research and development.

Students of art history will be challenged to question, study, and clarify issues related to the social, cultural, and political aspects of newer media art forms and their influence on human and global consciousness.

Students in art criticism will be challenged to develop new methods and language for describing, interpreting, and analyzing newer media forms; similar to the introduction of concept art.

Students of aesthetics will be challenged to develop new theories brought about by the global-communications revolution and the contribution they have made to this development. The nature of interactive art processes, where one or more spectator/creator can be involved in the process both as observer and designer, will demand a fresh definition for aesthetic experience.

Graduate students in art education will be challenged to research issues brought about by access to the newer media technologies and their effects on human development and learning. Another vital area for graduate investigation will occur in the design of learning resource materials for optical video-disc technologies.

Proposing such a revised emphasis in training, poses more questions than answers regarding implementation. My hunch is that traditional class schedules, locked in over semesters, will give way to other kinds of time/space configurations such as the ten learning arenas that will be necessary to implement the proposed training:

1. The arts computer laboratory would be a joint-use computer center with studios for visual-image processing in two and three dimensions, animation/simulation capabilities, with photo, film, and video transfer and editing systems, and for basic sound composition. The center would include labs for computer-assisted instruction in several of the arts, particularly for music theory and composition. Included for theater studies would be systems for stage, costume, and lighting design as well as programs for production and financial management. The center would include systems for dance notation, choreographic design, and the creation of music for dance.

   For the visual arts, the computer lab would be used extensively to teach all the beginning visual concepts courses in 2D, 3D, and the time arts. It would be used at a more advanced level by newer media majors in documenting and presenting collaborative works.

2. Studios for each of the arts would be typical of contemporary studio spaces for teaching and learning in all of the arts. Studios would be included for drawing, painting,

printmaking, sculpture, craft, and the lens arts. Studios for music learning, practice, rehearsal, and performance would also be included. Dance studios, acting studios, stage tech, costume design studios and flexible rehearsal spaces would also be provided.

3. Mini-rehearsal and performance workshops for collaborative study would be presented in spaces where small groups of faculty and students would conceptualize and stage collaborative works for each other and very limited audiences. Each space would be equipped with a video facility for recording and documenting processes, as well as final presentations.

4. The image-processing lab space would contain a variety of state-of-the-art image-manipulation technologies such as high-speed copy machines, photocopy cameras, heat transfer systems, and typographical design systems. It would be an open lab where students in any of the arts could go to produce materials related to their projects. The lab site would be managed by technical specialists in each of the technologies represented.

5. Electronic music-composition studio spaces would house advanced state-of-the-art music-composition faculties with mainframe computing capabilities. It would serve as the advanced training lab for composers, as well as providing opportunities to create collaborative works.

6. A live performance space and sound stage for students from the various arts disciplines would be a state-of-the-art performance area furnished with all the technical amenities necessary for both live performance, as well as media production and recording. The space would be used by student and faculty groups, visiting artists, and travelling performance groups. There would be capabilities for broadcasting, as well as narrowcasting, through cable, PBS, or satellite systems. There would also be satellite capabilities for receiving regional, national, and intercontinental performances, as well as 2-way participation in global collaborative works.

7. The time arts institute would be a specialized center for advanced research in collaborative works by visiting artists, assigned faculty, and exemplary graduate and undergraduate students. It would function with entrepre

neurial and grant support. This would be considered the research and development center for the college.

8. The resource center for collections in the arts would be an updated version of current print, slide, tape, film, video, and museum collection resources. It would include fully automated video-disc storage and retrieval systems for group and individual study. It would archive original works as well as prints of classical and contemporary works for advanced research. The organization of, and access to, materials in such a center would be a key factor in establishing new methods for teaching the history, criticism, and aesthetic aspects of each of the art traditions.

9. The desktop publishing center would be a centralized facility in the college of the arts for designing and producing all publications related to programs. It would have advanced, computer-aided design and laser-printing capabilities for quality image and text reproduction.

10. The media management design institute would be a research center for studying issues related to arts management with particular attention to problems in managing newer media technology facilities. Studies would include artistic production, as well as aspects related to facilities planning, marketing and public relations, organizational structures for planning and managing, budgeting, and financial development.

There is one other area of emphasis I would propose that does not fit into any particular learning arena, yet I feel strongly it will be an essential component for future training. I refer to the absolute necessity for some required international learning experience. The student would be required to travel to, and live temporarily in, another country where the particular art form they are studying is highly developed. It will be increasingly important to begin to integrate ideas and experiences into the global pattern of developments in all fields of study. This aspect of training could be one of the most critical and long-lasting influences in the life of the student.

I believe the conditions that I have described for an education program has the potential to introduce students to the knowledge and skills required for future participation in the arts.

## THE CHALLENGE

In the preface to his book, *Using Computers to Make Art*, Stephen Wilson (1986) states:

> I consider the conversion of the silicon sands of the earth into devices that can reckon, sense, and sing as one of the most significant poetries of our times. There will be even more poetry if artists learn what they need to participate in more than superficial ways.(p. XIX)

Futurists have suggested that the big story of the 21st century is going to be a renaissance in the arts! But they are quick to qualify that prediction by suggesting that such a renaissance will only occur if artists, and those who are responsible for their training, embrace more willingly the new media technologies made available to them during the last half of this century.

The real challenge for higher education, with all of its bureaucratic inertia and limited financial resources, is whether it can change fast enough to participate in this resurgence of the arts, in more than just a superficial manner.

Major technological innovation to date has been the domain of business and industry interests, with the military, health care, and the mass communications industries as the most financially able and willing beneficiaries. Interest has hardly, if ever, been focused on the artistic or the aesthetic capabilities of such tools, but rather on their application to other information-processing systems that benefit political and/or financial interests. For the most part, higher education in general, and the arts in particular, have been on the outside looking in, regarding participation in the research and development of the new image- and sound-processing tools (notable exceptions are the more prestigious technical institutes of MIT, NYIT, the Art Institute of Chicago, Ohio State University, and a few others). If these trends continue, there is a serious question whether or not individuals in the arts will participate in the development of the emerging technologies. This raises another issue. Will people whose primary interests are in creating and using the new tools have any reason to choose the arts as a field of inquiry?

The major challenge facing the arts in higher education, for opening the window to let the next century in, lies in our willingness to expand the currently limited definition of art education (to train teachers of art) to encompass a broader rationale for all art training. This would suggest a change in emphasis from the current tradition of training the artist and sending him out on to the street with a hail and hearty, "good luck!"

The procedure I have proposed for training all arts majors would prepare them to bring unique creative energy and collaborative skills to the making of art, and perhaps in a peripheral, if not direct, way to influence the new information industry. Their training, with its emphasis on merging the older and newer media traditions while incorporating some of the other arts in the process, would provide an aesthetic, historical, and critical grounding, that most agree is missing in much of the newer media work that is currently being produced. Our new role would be one of training the artist to become the art educator of the image, word, and sound-processing industry. This would be realized by the graduates' superior performance skills in conceptualizing and researching newer media art processes, the quality of the works produced as an artist, and/or eventual acceptance into the research and development aspects of the industry, where the graduate would work and, perhaps, eventually manage.

The procedure I have proposed for training the arts education major would ensure that future teaching and learning in the arts at the elementary and secondary level would be grounded in a similar philosophy including programs that bridge learning in the earlier traditions, such as drawing, painting, printmaking, sculpture and crafts, (which incidentally still dominate our practice), with experience in the equally accessible contemporary media forms such as photography, film, video, and computer-generated technologies. Art history, art criticism, and aesthetics would be included as fields of inquiry by contrasting and comparing earlier art traditions with the newer media traditions. However, the current emphasis on studying about history, or criticism or aesthetics, as separate from art production would be minimized. In its place, each discipline would be viewed more as a form of creative production where students are challenged to think as an historian, critic, or aesthetician. Newer media technologies, such as the videodisc, will be available to access multiple levels of visual information for acting out such roles.

The electric media provides an all-encompassing environment for the young mind, just as physical surroundings provide an all-encompassing environment for the body. Since media largely determines the way in which people relate to each other, they surround our minds and supply the symbols. The newer media forms, with their potential to combine formerly separate language systems, suggest new images of how we will organize ourselves to communicate. The challenge for the art educator of the future is to provide each student with the necessary skills to critically assess their dependance on this rich environment of media and symbols.

Whether we are interested in clarifying our role for educating the artist, the arts educator, or the child of the future, the solution is essentially the same: to challenge our students to value the inner landscape of symbols we all possess and to provide access to, and training in, those contemporary media forms that are commonplace in the world outside of the school.

Some time ago I observed a 5-year-old boy in my computer lab. With the aid of the mouse he made a few random marks on the screen, looked at me and declared, "I think I'll design the whole universe!" He continued to refine those marks into others and in a few moments declared, "I think I'll change the universe into a gigantic city!" After some further elaboration on the image, he looked back again and said, "I think I'll change the city into a superfast skateboard!" And soon thereafter, all the time refining his picture, he said, "I think the skateboard needs a label," so he wrote his name on it. To think of one's self in terms of the universe is quite a remarkable insight, and perhaps a necessary one, for a young child about to enter the next century.

The challenge for each of us is to continually pose new questions through the art we create, or the ideas we choose to advance for the future of our profession. The obsession we have for the arts is a lot like a romance, with all the passion and feeling that the word implies. The challenge I would make to myself, and to each of you, is to "chance a romance" with the more contemporary media traditions and the new questions they pose about art processes. To challenge our students:

1. To chance a romance with a new form of media literacy; one that combines letter and number, visual symbol, and sound into one; the language of data in motion, and the language of image in motion, where each are considered equal for expressing ones ideas through art.
2. To chance a romance where the cursor we manipulate to create the image on the light screen becomes a metaphor for ourselves on the world screen, an indicator of where

we are, as well as a guide to where we want to go, as we change our mind to explore new places, events and experiences, so to, as we fashion our images we give meaning to new ideas, events, and experiences through the marks that we make.

3. To chance a romance with their inner landscape as a source of ideas for self-expression, using media systems that permit them to combine all, or parts, of an image from one or a variety of sources, still or dynamic, photographed or painted, silently or with sound, without the rigorous prerequisite of excelling in each tradition.
4. To chance a romance where the human enterprise of giving life to forms from outside in or from inside out is understood metaphorically in the life of the computer—the ROM is the read only memory, the life within the machine; the RAM is the read and write memory, or the life source we bring to it from the outside.
5. To chance a romance with a process where responsibility means the ability to respond, to think of software much as a musician thinks of a musical score, or an actor thinks of a script, or a dancer thinks of a choreographer's notation of a dance—each is a composition which we are free to interpret in an infinite variety of ways.
6. To chance a romance with a design process where glass can become fiber, where masks can become makeup, where photographs can become garments, or events in nature—such as rain—can be transformed into a sculpture that becomes a 3-dimensional animated drawing machine.
7. To chance a romance where students act as futurists and where these questions are addressed: "What is possible?"—the vision; "What is probable?"—the analysis; and "What is preferable?"—the valued.
8. To chance a romance where the myth of the two worlds of art and science are explored, where logical and intuitive processes are honored and celebrated as being related rather than separate; where there is less emphasis on naming your preferred brain, and more emphasis on making the whole brain greater than the sum of its parts; where the role of artist and scientist are viewed as synonymous with the tradition of the craftsman—one who reaches deep inside for significant insights and uses

design to share them with others through the invention of new forms.

We must challenge our students to believe, that as they invent themselves, they invent the future. They must go beyond revisiting past traditions and find a new quality of poetry in the marks that they make, whether it be in the art they create, or in fashioning a professional role as an artist or art educator. They must be challenged to make new thunder for future moons, the ones we have not yet seen!

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# Artist or Teacher: A Time of Reckoning

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*Now, who shall arbitrate? Ten men love what I hate, shun what I follow, slight what I receive.*
Robert Browning: *Rabbi Ben Ezra XXII*

During the 1980s the art world reeled as it was attacked by conservatives who believed that art should not be offensive and that censorship of the arts was acceptable if exhibits were to be funded by an agency of the government. Andres Serrano produced a photograph entitled "Piss Christ" which was included in the Southeastern Center for Contemporary Art (SECCA) Awards in the Visual Arts (AVA) 7 exhibition funded in part by the National Endowment for the Arts (Fox, 1989, p. 18). The Corcoran Gallery in Washington, DC made the decision not to mount an exhibition of photographs by Robert Mapplethorpe, which they felt included "a small selection of sexually explicit works of a homo-erotic nature" (Allen, 1989, p. 62). In Chicago, an exhibition organized by minority students at the School of the Art Institute of Chicago resulted in the public, including many veterans, picketing the show which included a work entitled "What is the Proper Way to Display a U.S. Flag?" The work, an installation, included the positioning of the flag on the floor necessitating those who would write in the ledger to almost certainly step on the flag (Becker, 1989, p. 1). The uproar following these events has impacted on artists, art aficionados, the public, government agencies supporting the arts, and political figures as well. Controversy is not a strange bedfellow to art.

The 1990s seem to be paying the penalty for artists attempting to free themselves from being subservient to their donors. Coupled with an economy which has been less than kind to the arts, we see budget cuts for the arts at all levels from the individual school district to the national government. Advocacy has had some impact, but in reality the nagging question as to why the arts need to be taught, much less supported, still points to a discipline that is divided on how it can best train future artists. And more important, train them for what purpose.

The intent here is not to discuss the merit of each of the artists' visual statements, to discuss censorship, to defend opposing viewpoints regarding the actions taken in each of these situations, nor is it to argue the distribution of government funding for the arts. The intent, rather, is to examine the role art education plays in the development of the artist who has the potential to produce works which may become involved in controversy. It is important to remember that we who train students to be artists will see many of these artists enter the teaching profession as a means of financial support ... a cyclic phenomena which has always been a part of the history of art education. We must ask ourselves then, if we are educating artists in a way that they truly understand the political, social, and moral impact that their works can have on society or are we merely teaching techniques with little or no responsibility for the end products and the effects that they have on our judgments? Carol Becker (1989), professor of liberal arts and chair of the Graduate Division at the School of the Art Institute of Chicago, states that:

> Perhaps the most dramatic dilemma posed by educating artists within the romantic paradigm is that they often develop a very immature sense of artistic freedom. Students need to explore a range of ideas in their studio work, but they often ignore the editing process crucial to determining what they will show publicly and how they will show it. Students come to perceive all serious queries about the possible social implications of their work as impinging on their freedom of expression. Freedom for student artists thus comes to signify the right to do whatever they want, however they want, wherever they want, without considering the consequences. When art schools do not challenge this definition, they keep students at an arrested stage of development and allow them to be categorized, along with children and emotionally-impaired adults, as the only members of society not held responsible for their actions. (p. 2)

If what Ms. Becker says is true, and the pedagogy currently employed for training artists does not produce accountability or the ability to defend a work intellectually, how does that reflect on the competency of today's art teachers? Teachers employed at the college level to teach art satisfy the requirements for that position by documenting their ability with an M.A. or M.F.A. Most have had little or no training in the pedagogy of disseminating what they know to their students.

The success of this system and its lack of pedagogy has been grounds for heated discussions between "artists" and "art educators" ad infinitum. According to Chapman (1982):

> Students who enter the field of art education may do so primarily because they are interested in working with young people, or because they really wish to pursue their studio art, but also want a regular salary and job security. There is a spectrum of motivations between these two extremes. But in the eyes of many college students who really want to be full-time artists, and even in the eyes of some university instructors, the decision to teach art is often regarded as proof that the artist is not good enough to make a living from his or her art. The idea that the teacher of art must be a practicing artist is widely held: over 80% of the 600 art teachers who answered the School Arts survey thought it was 'essential' or 'valuable.' The overwhelming endorsement is not surprising, since college and university programs attempt to develop the prospective teacher's identity as an artist. In fact, the completion of studio courses still weighs heavily in state certification standards for art teachers. (pp. 88-89)

What, then, are the philosophical differences held by these two groups? Basically there are none. Each agrees that there is an important human quality which is nurtured through the study of and the production of art. However, the division lies in the perceived qualities necessary for a teacher to possess in order to achieve that goal. The artist/educators claiming that producing art, involvement in the contemporary art scene, and the creation of an atmosphere for creative expression are the qualities inherent in a successful teacher. The educator/artists, often perceived by the artist/educators as entering the teaching profession because of their inability to successfully produce as artists, view art education as a creative and intellectual experience best achieved through an established pedagogy. If you question the validity of these statements, talk to the faculty or the students majoring in studio art and art education under one department or division.

Important to note here is that both perceptions offer positive outcomes. Both perceptions provide qualities necessary for successful teaching. A teacher who is not aware of contemporary content and issues in art is detrimental to his or her students. On the other hand, a teacher who possesses contemporary art awareness, but cannot, or will not take strides to improve his ability to teach can be equally detrimental.

How then can we bridge the gap that exists between perceptions and reality? To do that, we must examine some of the well-kept myths surrounding art education. This investigation is necessary to open the door for discussion and close the door on any elitist attitudes on either side that may prevent future progress.

One of the myths strongly held today is that the teacher should be perceived as an artist. This concept has been handed down through generations as carefully as folk art. It centers around a perception of the transition from theory to practice. Translated into classroom practice, it results in the teacher who fears too much discussion about a work of art and its cultural and historical roots as grounds for being branded an historian or critic. Brent Wilson (1987), during seminar proceedings on discipline-based art education, said:

> Populists and proponents of studio-based creative expression fear that art practice, which they believe to be the essence of art education, will be diminished. They also sense that they will be expected to teach art criticism, art history, and aesthetics—disciplines for which they may be poorly prepared. (p. 63)

The truth behind the myth is that teachers of art must have a background in aesthetics, criticism, and history if they are going to effectively help their students make aesthetic choices based on more than just popular tastes, showmanship, and technical accomplishment. To prepare for this task, those teaching should have a solid background in the chronological development of art, knowledge of the philosophical basis for critical choices, and an understanding of how aesthetic choices are made.

A second myth popularly held is that the artist, the practitioner of art, is the best teacher because he or she has an intimate knowledge and a current relationship with the field. Many artists are excellent teachers. Many teachers are excellent artists. The problem is that many artists are not excellent teachers and many teachers are not excellent artists. Confusing? Not really. You see, many of the artists who teach have extracted role models from former teachers. The decision to establish a pedagogical approach to teaching based on a past role model may be the result of a wrong choice. A positive experience in the classroom certainly is not a wrong choice, nor may be the fact that you learned something in that teacher's class but, if the choice centers around a grade, a student/teacher relationship, star worship, and so forth, then the choice may not have been a good one. Teachers who have not been exposed to criteria for evaluating good teaching cannot be faulted, but if they continue to teach, they must be updated on current pedagogical practices.

Experience has taught us that the best teachers are those who have been exposed to different teaching styles and who can be selective in what they choose to adopt. They must also learn to adapt the style to their own personality and manner of presentation. Experience usually accounts for the solution to this problem, but, if the wrong choices are made, role models can propagate other role models who continue to malfunction in the classroom.

Now that it is established that being an artist who teaches is acceptable, provided that a sound pedagogy is employed and that a background in criticism, aesthetics, and art history can exert a positive rather than a negative influence on teaching, what other myths, if any, remain?

There is an age-old myth which is held that artists must establish and perhaps overemphasize their individuality. Oftentimes this is done by their particular form of expression. Oftentimes, this is coupled with a certain manner of dress. Very often this myth results, as it will, in establishing an elitist attitude with a language which only those in the inner circles can articulate or understand ... a manner of appearance and behavior which clearly identifies this person as a nonmember of the group, and an attitude which may not allow the teachers to involve themselves in the politics and policymaking affecting the arts or academia.

This person propagates the stereotype of the 1960s of doing your own thing, not keeping pace with modern technology and its impact on the arts, can only communicate within the limits of those who share his beliefs—helping to encourage the idea in educational circles that art is a frill, refusing to take ownership for self-initiated problems, as well as refusing to listen to suggestions for change. But most important, this person is perceived as unable to function in an organized structure.

These individuals are the artist/teachers or teacher/artists who are ill-prepared to function in the classroom and are close-minded about their ability to function as a teacher and others' perception of that ability. They are "doing their own thing" and "doing it in the manner in which they have been taught." Their performance as an artist supersedes any difficulties they may have as a teacher. Structure and accountability of any sort are often met with elitist arrogance.

Professionalism oftentimes becomes secondary. The need to attend faculty meetings or become involved at their institution is not nearly as important as "getting into a gallery." The attitude that the student will survive, or that only select students need special attention or that someone else will fill in the gaps of what the student did not learn in their classes are elitist attitudes. Can we ever come to grips with the problem and resurrect these teachers? Some, perhaps, never; but with others, it is worth a try.

Change will come about slowly, but not painlessly. Perhaps the first place that change will need to occur is in the attitude that this person has towards the profession of art education. Art education must be perceived as a profession and not just as a means of producing art and collecting a paycheck.

Second, we must clarify the pedagogy that best achieves the goals of a quality experience in the art classroom—one that does not solely rely on quantitative outcomes. Students are not yet artists. Many artists struggle to find themselves and to establish a style. There are artists who are in their 60s and 70s who have not achieved this goal. Some have died trying. We need to focus on the task at hand in the hope of building a foundation for future efforts by those students.

Third, we must look at the breadth of the discipline and not exclude that part which precludes the "hands-on experience." Think of the doorways we open when students can refer to those who struggled before them with similar problems.

Fourth, we need to look at art in the contemporary context rather than from personal preference. What we like and do is important to us and certainly important enough to share with our students. It is an indication that we have made judgments in our life, but, it should never overshadow opportunities for others to go beyond our focus.

Fifth, we need to train artists who are teaching or who may, for whatever reason, teach someday, that personal role-modelling is not the only pedagogy. It would also be encouraging to find more studio teachers who understand the rationale for a sound curriculum; one that is not just a series of unrelated drawing and painting experiences.

Sixth, we need to have commitment from those in the profession and those who have a willingness to serve, to become engaged in administrative and leadership roles. Representation is required throughout the educational system if art education is to be taken seriously. Political maneuvering to institute change may not be popular, but it is productive.

Seventh, we must organize for change. We must assure that all individuals affected by the infrastructure are advocating the same philosophy and are working towards the same goals. This necessitates involvement and commitment.

Eighth, we must begin to take seriously the challenge of evaluating and monitoring our performance as teachers of art. Many states have instituted plans at the lower levels to hold accountable the institutions and local school districts for student achievement in the arts. This may necessitate, for the first time, accountability on the part of the schools that prepare teachers.

Ninth, we need to seriously consider developing curricula that is flexible, current, and requires interaction and input from all faculty, regardless of their interests and commitment. I believe everyone has something to offer.

Tenth, there needs to be better and more effective communication among the two groups. Artists and educators must define terms to bridge the language barrier so that art students will be able to publicly explain, defend, and rationalize their personal expressions.

Eleventh, we must make certain that studio preparation is relevant for art education students, as well as studio majors. Inability to perform routine pedagogical requirements can prove just as hazardous. Teachers need to know the basics of their subject matter in order to teach art and must also know how to expand that knowledge once they are practicing in the field.

Finally, we may want to consider developing specialized courses which address the issue of translating the practice of art to sound pedagogy. These courses should become requirements for aspiring artists who are, even remotely, considering the possibility of teaching in the future. And for those who initially aspire to become teachers of art, Clark and Zimmerman (1988) suggest:

> A walk in the right direction would be to have art education students know and experience each of the four roles—artist, art critic, art historian, and aesthetician with full acknowledgement of each professional role separately. (Clark & Zimmerman, p. 80)

The process of professional integration must begin. In the future studio artists and art educators would become professionally synonymous in the academic setting. The day of reckoning has arrived.

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# Art Is About Everything: On Educating The Teacher Of Art

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*The more we know, the more fantastic the world*
*becomes and the profounder the surrounding darkness.*
Aldous Huxley: *Views of Holland.*

There is a fundamental paradox built into all revolutions claiming to liberate individuals from institutional bondage. If successful, the forces of liberation coalesce to form a new institution that creates its own repertoire of binding regulations. Underlying this fact of societal life is a belief that there is a truth only those in power can perceive which must structure the operations of the institution. Hierarchies are established, laws are promulgated, and validating documents are generated—all consistent with the tenets of that truth.

The institution of education, as determined by the local, regional or national empowering governmental agency, behaves in the manner described. Delegated groups of individuals define the subjects (sometimes called disciplines); determine the attitudes, knowledge, values, and skills required to teach the subject; and also create a process which is employed to assess the adequacy of an individual in these four areas. This is a quantitative process wherein the candidate for the certificate (that scrap of paper, Wizard of Oz style, which proclaims one's ability to teach) puts pieces of evidence on the scales until the required weight is attained. Teacher education (more training than education), as currently practiced, has as its major (and probably sole) objective a product: the certificate. A successful teacher-training program, therefore, is one that helps all its students accumulate the tokens necessary to trade in for that certificate. While I believe that some scheme is needed to help schools more efficiently identify the teachers they need, the current preservice system seems inappropriate because it tends to be an encapsulated experience too narrow in its objectives and myopic in its vision. But for at least two reasons I do not advocate a revolution to liberate us from the bonds of bureaucracy: (a) there is no truth, and (b) I fear the inevitable creation of some substitute ossifying dictatorship. However, I do believe we can invent a much more significant educational process within the existing structure, one that is more based on contemporary social realities and is less mired in the morass of traditional mythology.

Lest one become blissfully forgetful, I will remind you that the educational enterprise is deeply rooted in the politics of its culture. Those who set the conditions for decision making are driven by political forces and these forces, like our oceanic tides, ebb and flow as the cast of elected heavenly bodies in the political firmament change. The chain of interlocking educational crises in North America since World War II, with its kinks and convolutions shaping rapidly changing and often contradictory objectives, should point out the futility of attempting to design an art-teacher preparation program for all seasons. Just as the contemporary artworld has been unsuccessful in defining the nature of art, art educators have been equally unsuccessful in fixing the borders of our field. Textbooks freeze time and even multiple new editions can not thaw the original conceptual frameworks enough to accommodate the demands of the perpetual parade.

Fads and fashions are not restricted to clothing and automobiles. Our fundamental human values are subject to the manipulation of individuals and institutions hoping to make a profit by selling novelty, or by appealing to our basic instinct's demand for sensual gratification and our greed. If the aims of an education are to undermine the objectives of the decision makers in our societies, to help our students understand the means and motives of their manipulation, is it an appropriate education for our times? Is the notion of teacher as change-agent a viable one?

I have evolved in the past six decades of turbulent world events into an inconoclast, a self-proclaimed intellectual Diogenes who knows the value of speculation. Therefore the answer to the questions above can only be "yes." Indeed, at the heart of art-teacher preparation programs is the need to engage students in the question-asking process. Our current love affair with texts (all manner of printed or programmed materials which purport to tell, in gospel fashion, historical "facts" or how to make and respond to art) short-circuits this process:[1]

> Students must learn to think, analyze and deduct from primary data and not from a cut-and-dried text ... stopping all discussion on the spot. The key question, instead of 'What does the book say?' should become "What's the evidence?"[2]

Coleman goes on to suggest a litmus test for course content: "What difference will today's material make 5 years after the student leaves school?"[3] If, as John D. Rockefeller III claimed, "... our objectives would be to make it possible for each young person to be in a position to decide for himself what role the arts are going to play in his or her life,"[4] then it seems to me we must base our instructional strategies on enhancing innate instincts of curiosity.

To keep me from falling into the same hyperbolic sinkhole that has swallowed those who mistakenly claim that art teachers hold the copyright on creativity and visual literacy, I must rather quickly delimit the sorts of curiosity that we ought humbly call our own. The target of our academic affections, even our affectations, is the unconfineable artworld, at least those territories in it that cultivate visual objects. Among the many myths[5] that are retained in our discussions and preach-

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[1] Our field keeps reinventing dogmas and generating catechisms in quasi-religious fashion. Perhaps the model of the "televangelists" has been emulated and we espouse well-publicized doctrines that promise us eternal salvation or at least a guarantee that if we adopt the tenets of the new discipline then our programs will not be cut.

[2] John R. Coleman, quoted in Fred Hechinger, "Economics 'In,'" *The New York Times*, February 14, 1965, p. E7. Although Coleman was writing about the problems in teaching economics he wisely alluded to parallel problems in all school subjects.

[3] Ibid. And Hechinger then refers to an ancient adage that defines "education" as the stuff we remember after we have forgotten what we learned.

[4] John D. Rockefeller Cites Arts' Neglect," *The New York Times*, April 20, 1968.

[5] Elliot Eisner's "Examining Some Myths in Art Education," *Studies in Art Education, 15*(3), 1973-74, identifies seven that unfortunately still thrive. Other colleagues since have identified different self-delusions. I have made public some quaint folk customs, a few of which appear herein.

ings is our alleged kinship with the performing arts (music, theater and dance, and their electronic manifestations—cinema and video). There are, of course, some superficial reasons for accepting the notion of the "related" or "integrated" or "combined" arts, although each has a history and sets of theories distinct from ours. If we seek closer kin among the forms of idea-shaping humans engage in, I suggest we consider literature as a kissing cousin. Poetry in particular in its written form comes closer to embodying the qualities inherent in the objects we call visual art. But in my universe of experiences the artworld must have only metaphoric relationships with the musicworld, theaterworld, and so forth.[6] Beware the linguistic facades that create the illusion of substantive similarities. Although these worlds use such words as "harmony," "texture," and "composition," these terms are also part of a universal vocabulary used by literate people in ways having no connection with our small constellation. I believe the visual artworld is engrossing enough, mysterious enough, challenging enough to command our entire attention.

We all populate this artworld and we all enter it naked; both literally as infants, and historically, at the dawn of our species' appearance on this planet. What things do we make? Why? How? With what? The focus of art education is upon these questions and others like "Why do we categorize objects into 'art' and 'nonart' groups?" Why invent labels like pop, serious, classical, folk, primitive? Who benefits from this arbitrary naming process and what is lost? Why do societies censor some objects and worship others? In what ways is an art object a commodity? What is the difference between taste and esthetic appreciation? How is an art teacher to know **what** to teach, let alone **how** to teach?

The responsibility for taking on the final twin-headed query is ours, for example, those of us who run art teacher certification programs. Of course we welcome our charges very late in their educational continuum; I am tempted to say "too late." The ancient adage about the bent twig that shapes the tree finds modern validation among the child developmentalists.[7] Until such time as my brand of educational reform restructures our K-12 system, I must try to reshape, to straighten out the twisted and frequently stunted minds and spirits that enter our program. For the most part, these good people have had an educational diet too full of "this is IT" and very little of "let's assume there is no IT." As a result, their sense of responsibility for the examination of their beliefs has gone flaccid while their regurgitative functions flourish. Their curiosities are limited to puzzling over the way to satisfy me in order to get a good grade: just tell them what they are supposed to learn and they will memorize it and feed it back when asked. Although these few sentences seem a somewhat crass summary of an obviously complex set of human interactions, they paint a fair picture of the scene I face each quarter when a fresh batch of aspiring art teachers cross the threshold. The message that greets them—carved in ancient oak over the door frame—is very simple: "Welcome to the Art Education Department, a group of people seeking self-definition." Each student is given the same challenge—to join the search.

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[6] Obviously my glib exclusion of other art forms should raise both hackles as well as significant questions. I have found it politically useful to join with the other arts to lobby for fiscal support of programs. But conceptually I am quite comfortable being an esthetic hermit playing with the permutations and combinations of intellectual and emotional possibilities of shapes and forms and the myriad human societies that have generated them.

I doubt that what we do is radically different from what is done in most programs. Maybe our focus on attitude change, rather than information ingestion or skill development is different enough, however, to warrant a more specific explication of our behavior, at least in our portal course: "Introduction to Art Education" (8 class hours per week plus conferences for 10 weeks). We try to instruct in ways we believe our graduates should instruct. Therefore we exploit a variety of approaches to learning: (a) lectures, (b) total group (usually 25 or so) discussions, seminars, (c) small group discussions, (d) field trips (to nonschool sites), (e) readings (all sorts of stuff except art education), (f) oral presentations, (g) individual conferences, (h) studio activity (for analytical purposes), (i) writings (in and out of class).

Obviously we believe that language is a potent tool and we emphasize its use. Personal journals provide a chance to enhance self-reflection, using language in a personal way to trace the evolution of ideas and feelings. They give unique insights into student concerns and offer effective extensions of the individual conferences. Short ethnographic reports after field trips help sharpen attention to specific qualities of an experience. The need to record observations by means of "thick description" adds considerably to the value of the field trip. Responses to short readings gleaned from newspaper or magazine cuttings or sections of novels help develop articulate perceptions about the many roles art plays in our lives. In-class essays based on answerless questions[8] stimulate conceptual facilities and illuminate the need to know about stuff in order to write. These also prove effective in getting debates started. And the making of a book based on an art-education related theme of their choice (from conception to bound object) goads students into discovering all manner of resources needed to investigate, present, and analyze aspects of the art education universe.

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[7] Consider the Jesuit's slogan for their schools that goes something like "Give me the child until he is six and you can do what you wish thereafter: he is ours." Or think about such potent programs as Head Start.

We assign a considerable amount of writing that demands a large amount of teacher time to go over and comment upon. But in helping students develop such habits as the use of dictionaries, proofreading prior to submitting, avoiding mindless clichés,[9] using literary devices to extend meaning, exploring ways that nonverbal materials may be incorporated to enliven and enhance reading—by helping students learn how to write and read with greater sensitivity—we hope to add to a necessary foundation for future growth. As our field increases its responsibility for dealing with esthetic objects (probably better stated as "the esthetic qualities of objects") we will have to accept the role our language plays.[10] Despite the cunning machinations of some of our extremely clever colleagues, accepted leaders in our field, the concept of "art as language" is just wrong-headed, except as a poetic utterance. To build our house on such a sandy foundation takes our attention away from the obvious need for us to develop all our genuine linguistic skills. It is this conviction that moves us to devote a significant portion of our program to activities that will convince our students of the importance of reading, writing, and speaking in their own education and in the educational opportunities they will provide their pupils. I want them to destroy the cliche of the inarticulate artist.

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[8] An example: "What if giant termites ate up all the art museums and galleries overnight? What difference would it make to you?"

[9] I keep a four-letter-word list of such offenders as **nice, cute, interesting, creative, empower, share, image, art,** etc. in order to help students increase their attentiveness to the way others try to communicate as well as to help them attend to the thought they must use to shape their notions most effectively.

[10] In the current flap over a plastic crucifix immersed in a bottle of yellow liquid, without the label identifying that liquid as urine, who would give a tinker's damn? It is folly to try to make a case that the metaphoric "reading" of a painting is the same sort of behavior as reading these words.

But "writing" is not the focus of content, rather it remains a means to the end of better understanding the role of the esthetic in our society.[11] We base our instruction on alternatives, on the need for each of us to define "art" and to defend our reasons for such a definition. In more direct terms, one of our major goals is to liberate the skeptical spirit which lives in everyone, to encourage students to question everyone and everything. They are encouraged to examine the bases for all the belief systems that undergird the various dogmas frequently fed to them as fact. Feldman's theory of criticism is just that—a theory among many alternative theories although there will be those who will treat it as Holy Writ. We push them to seek the evidence behind claims, regardless of the pedigree of the claimer. We devise ways to have them challenge us in the same fashion. What they have inherited is stacks of raw building materials, not finely wrought edifices they need only rent. In other words, one of the many messages sent is that designing instruction is no less personal nor less creative than painting a picture.[12]

I have stated a few less-than-revolutionary notions about our aim to create an imbalance, a sense of discomfort of disequilibrium in our students so that they must exercise their capacities for speculation in ways not often demanded to set themselves straight. Of course I am not without other prejudices that are voiced. I fear a current trend to overintellectualize our field. If we force ourselves to be *like all the other guys* we are apt to find ourselves out of work because some shrewd administrator will parcel out our newly discovered similarities to existing other subjects. Therefore, I believe we should make sure to hang onto and to improve instruction in behavior that is exclusively ours: the making of objects with esthetic qualities.

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[11] We are beginning to be threatened by an avalanche of so-called "multi-" and "cross-" cultural materials. The bulk that I have seen are superficial attempts at understanding the other that result in cliché and stereotype. Coming to know one's own culture is task enough to begin with.

[12] An aside about the oxymoronic "artist/teacher" needs mentioning. Surely the popularity of the latest art education fad out of Los Angeles (DBAE) should help drive the stake through the heart of the apparently deathless concept that drains the energy from too many fine teachers. If the hybrid artist/teacher is valid, why not "critic-historian-philosopher-anthropologist/teacher?" We try to help students understand what psychic and intellectual and physical forces must be expended in teaching so that they may be appreciative of the value of such activity **not** as a supplement to thing-making but as a **prime good**!

Basic to these makings, for me,[13] is drawing and modelling. Drawing is a fundamental way of presenting ideas more directly than with words. The act helps us define space, give character to shapes, represents a vision directly observed or imagined. Drawing is a means towards the end of communication parallel to writing. It is much more intimate and immediate than photography or computer-generated pictures, much quicker than painting or collage. And art teachers are the best able to teach drawing.

Yet drawing is an abstraction, a rendering of the real world in two dimensions. Humans live in a 3-dimensional world and can come better to understand it, to control it, if they develop ways of restructuring it by means of modelling. Because of its availability, its relative ease of manipulation and its cost, clay (ceramic and plastic) is an ideal medium to explore our world. Further, its history accompanies our own: where humans lived we very often find clay objects.

Indeed much of the record of human history is in the ceramic shards excavated around the world. Like a pencil or crayon, clay can be handled by the very young as they begin to explore the mysteries of mark-making and form-shaping as well as by the sophisticated adult skilled enough to convert imagining energy into a personally designed objective fact. Both these modes of making help us make visible the invisible, help us exorcise personal demons and also allow us to understand how others feel or think through the mediums' capacities for analysis. By recreating another's work we enter, at least partially, into the originating process. Therefore, for reasons of synthetic and analytic potency, I believe that we must stress both drawing and modelling activities.

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[13] Elliot Eisner (op cit., page 15) used to have a similar belief: "... I believe a richer art program can be provided by basing a curriculum on drawing alone than by introducing children to a new project or new material each week."

Beyond these givens I can not pick the key movements that all of us should know. We all play a form of Trivial Pursuit (I was raised on useless bits of information [U.B.I.]). I am frustrated by a lack of common knowledge when I face classrooms full of students. Somewhere in the K-12 years I wish they all came to know a bunch of Aesop and Grimm and Andersen stories, to have read Greek and Norse and Bible legends and a fair smattering of the lore of other folks, especially those who predated Europeans in North and South America and Africa. But which traditional "art" objects they should be familiar with (at least as familiar as photographic reproductions of them allow) is a matter for more discussion. The legends, myths, and folk tales have shaped our values and determined our behavior and being able to refer to them makes coherent conversations possible without the need for instant replays. They determine the sort of culture we inherit much more than statues and paintings.

Therefore it is far more important to come to grips with the arguments for the study of any object than for the automatic inclusion of it in a curriculum. Of course, a few objects have become embedded in the visual bloodstream so that we must attend to them because so many picture makers have quoted them: the *Mona Lisa*, Michelangelo's *Creation of Adam*, *American Gothic*, Van Gogh's *Sunflowers*, the *Venus of Milo*, and so forth. Their popularity ought to be the basis for intriguing discussions exploring the nature of esthetic valuing and social conventions. Indeed, the potential for esthetic beliefs to adopt the character of religious beliefs is a notion vital for art teachers to deal with in substantive ways.

Although we sometimes joke about art objects being "useless" things, the overemphasis on self-expression as their *raison d'etre* has helped make art education expendable in our capitalistic society. What we call "art" throughout human history has always been functional. Pictures have recorded events, have objectified religious credos, have made us eternal in portraits, have aroused our sexual appetites, and many have served to decorate, for example, to please some instinctive desire to embellish tools or the environment. Art entertains, informs, decorates, inspires, arouses—all very practical, useful qualities. Indeed even those things we consider most personally expressive (stuff of this century primarily) when made public in galleries become, for the society at large, objects having other values. By attempting to mystify "art" through sticking labels such as "fine" or "high" or "serious" or "classical" (with music) we are, in practice, more apt to create labels like "popular" and "unpopular" and even "elite."

Why not throw all sorts of stuff into the mix and work with our students on ways they may take to sort them out? Instead of imposing value judgments, as our art histories do, why not help them refine their own valuing schemes? I do not mean to suggest that we ignore those who present their personal hierarchies because they serve us through their thoughtful processes of selection. But they present biased viewpoints based on premises some of us reject. If one believes in a free market of ideas then many, even conflicting concepts, must be offered for debate and analysis. For teachers, "free expression" is not the shaping of pigments on a surface but the intimate involvement with social values in order to seek a personal path in the complex world of the school.

In all the propagandizing above, I have not even mentioned the obvious: teachers teach people **about** something. And my words have all been directed at the "something." Of course, much of what we focus on is the potential learner. Again, we attend to this need in ways similar to the ones described above for studying about "art." I believe there is less controversy in our approach to the learner (ages 0 to 97) than to the **what** of the teaching, and therefore I will not write about what tends to be more common practice. Attitudes about teaching, from my experience, need far less tampering with. The **how** of teaching includes both the **who** and the **what** and we believe that helping our students create a solidly restructured **what** will lead to a fresh approach to the **how** because they will appreciate the idiosyncratic nature of "art." They will understand the importance of an encyclopedic (that is, a continuing growing) knowledge of designed objects so that they may draw from this store to meet the needs of whatever learner appears. Learners must become the centers of teachers' universes, **not** the teachers' own needs to express themselves through manipulating stuff.

This essay is a collection of notions spawned by a horny curiosity and nurtured by the experiences of four decades of messing around in the field of art education, frequently raking through the muck of others' unexamined assumptions and selfishly perpetuated myths.[14] We are all imperfect creatures, primarily hedonistic by inclination, driven by demons or led by angels (both symbols for egos) towards states of personal pleasure. The enterprise of teaching can be a pleasurable one if the teacher creates the framework for the events from a personal set of values. In other words, there has got to be some bottom line other than a salary that makes the effort and time spent worthwhile. To feel in command means to know what is going on and how to make things happen. Our major goal in our art education program (to paraphrase the earlier Rockefeller quotation) is to make it possible for all of our students to decide what role art education will play in their lives. Sometimes we succeed. We keep trying to do better by asking more and different questions. We hope our graduates will do no less.

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[14] *Duane Michals: Portraits*, Salt Lake Art Center, September 30—November 25, 1989. "I highly recommend getting old. It's like chicken soup—it always tastes better a couple of days later ... You need to steep."

# Teacher Education Of Arts Educators: Stepping Into The Future

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*I have been over into the future and it works.*
Lincoln Steffens: *Autobiography XVIII*

There is no dearth of evidence suggesting the need for comprehensive arts education for all students at all ages. Report after report, commission after commission; the call for greater attention to arts education in our schools is abundantly clear. While education in general has become an object of national attention and debate, arts education has garnered its own share of concentrated attention. The recent report, Toward Civilization (1988), sponsored by the National Endowment for the Arts, presents yet another array of recommendations focussed on elementary and secondary schools. This latest list of recommendations focuses on teachers of the arts as one of the major categories of recommendations; in fact, teacher preparation and certification head a list of issues related to the professional training of arts educators. It is to teacher education in the arts that this chapter is addressed.

Teacher education in the arts may well be the most problematic area in arts education simply because it is so varied across the continent, so diverse in both philosophical and pedagogical bases, and so entrenched in its present form of practice. That one would be so naive as to even attempt to discuss the prospects of change may seem absurd, hopeless, or at best futile. Nevertheless, it is a topic that requires our most dedicated attention if we are to address the needs in the classrooms across our nations.

There has been, and still is, an abundance of talk about how to enhance arts education in the schools. The term arts education is encumbered with a multiplicity of meanings. It seems to encompass a variety of disciplines ranging from the traditional fine arts disciplines to the more contemporary media arts. What is accepted as arts education in one locale may not be acceptable in another. The debate, the rhetoric, and the general confusion of opinion has tended to slow progress in achieving any form of unified thought and action about the preparation of arts educators. There is a certain tension to the term arts education that creates dissonance and disequilibrium related to the continuous long-term debate over pure/applied, content/process, and art/craft notions of what constitutes a balanced education in the arts.

The term *arts educator* merits specific attention because it is a relatively recent term carrying a variety of interpretations. For many teachers, the term may well serve as a misnomer because they perceive themselves to be music, dance, or art teachers; that is, as professionally trained specialist teachers they relate to only one major fine art discipline about which they teach a confined body of knowledge and skills. The terminological shift from artist (or musician, dancer, actor) to art teacher to arts educator is easier said than done. While we may have adopted a new title, little has been accomplished in the preparation of teachers to truly justify the term arts educator. Our rhetoric has surpassed our ability to transform teacher preparation programmes. Many, indeed most, teacher preparation programmes still cling to the apprenticeship model with its emphasis on performance skill as the central reality of effective teaching.

The apprenticeship model has long been the principal pedagogical model. Student teachers spend much of their time and effort learning to do a particular art form. Any connections made between the various art forms and subsequent interrelatedness, or any deep fascination with general contextual issues involving history and/or culture, are usually viewed as peripheral benefits for having been deeply immersed in a single art form. Such interests are often regarded as nice, but not necessary, in the doing of an art form!

The tenacity of this model is revealed through the growing body of literature devoted to arts education while maintaining traditionalist views. Charles H. Ball (1988) presents a strong example in his argument on behalf of music specialists:

> First, and most obviously, if teachers are to serve a range of interests that includes those of the future professional musician, they must be performing musicians themselves...not only must teachers know through their own experience the discipline necessary to real musical attainment and the joy of accomplishment, but they must demonstrate this attainment as a role model for their students. Only musicians who

> have reached a reasonably high level of ability and who can demonstrate it are capable of providing the requisite guidance in developing skill in their students and in motivating those students to desire to attain such skill. (p. 5)

Ball (1988) goes on to call for a solid understanding of musical structure, comprehensive knowledge of musical literature, and intuitive sensitivity. The implied notion throughout Ball's analysis is that intuition alone is the only requisite educational attribute to be combined with musical prowess. His call for the reform of teacher preparation programs cannot seriously be considered in light of the narrowness of his view of teaching. Ball's view typifies the strength with which the dominance of performance skill as the foundational requisite for becoming a teacher has held sway. It is not that Ball's view is wrong; rather, it is just that the apprenticeship model has fallen short of the expectations we have formulated for arts educators in recent years.

There are several reasons why this is the case. The first is the inadequacy of the model itself in its heavy emphasis on performance. When performance becomes the overriding goal of education in the arts, we tend to narrow that education to the point that we eventually deal only with an elite group of talented students whose interest is directed more towards self-enhancement, than to pedagogical expertise. Many students originally attracted to the arts tend to drop out voluntarily somewhere along the way because they recognize early in such a process, that they can never achieve the requisite performance levels. The remainder are faced with increasing competition in their efforts to achieve both excellence and recognition. In the end, we have only a few who honestly desire to become educators, rather than performers.

Many believe this is not only good, but part of the natural spiral in the achievement of artistic excellence. Rosenberg (1986) believes that elitism in dance performance is part of dance education and that selection itself is important to the development of the dance student. The hidden assumption in Rosenberg's argument is that the sole purpose of dance education is to produce dancers. This narrow vision of dance education runs counter to any notion that dance is an artistic form that can enhance and bring aesthetic meaning to more than a select few. Dance, to my mind, has enormous potential to bring to arts education; however, it can only do so when it is founded on the broader base of movement. When performance drives the education experience, as is so clearly the case in the example cited, there is little chance that the educational needs of the masses of nonperformers can be satisfied.

A second reason why the apprenticeship model is inadequate has to do with the term arts educator, itself. As referred to earlier, the term has its own peculiarly convoluted history which has emerged over the past 25 years. What is clearer now, than ever before, is that the strengthening of ties between the arts has occasioned a call for a new kind of teacher - one who can provide educational experiences in the arts. The complexity of the mission of being an arts educator is not fully understood because it encompasses such breadth. Charles Ball (1988) may be right in calling for a critical examination of the effects of the phrase the arts because it certainly bears implications for the way in which we prepare teachers of the arts. His most recent call for a teacher education that will foster both breadth and depth in the student represents a shift in his earlier thinking about arts education.

The point is that we have adopted the term arts educator with very little notion as to how we wish them to be prepared, or how to carry out their duties within schools. Hence, we argue whether or not they are, or should be, generalists or specialists. We are hesitant to sacrifice any depth for the sake of breadth and we are not very clear about how the curriculum should be restructured to accommodate that desired breadth in the arts. Amidst this state of struggle and confusion, we continue to use our old teacher preparation methods in attempting to prepare a new breed of arts educator.

It is a difficult and challenging task to develop new ideas in the preparation of a new kind of teacher, because we can no longer rely so heavily on the foundational philosophies that shaped our educational experiences. Most of us have to admit that we were trained under the apprenticeship model and it is difficult to generate new ideas about teacher education when the existing model is firmly embedded in one's own practice and thinking; yet, it is precisely to new approaches of preparing teachers that we must look, if we are going to complete the shift to a legitimate arts education.

Castiglione (1987) examines four elements of arts teacher education that have achieved mythical status in that, while they contain powerful elements of strength, they cannot always sustain close scrutiny. The first myth relates to diversity. Castiglione suggests that while arts educators lay claim to "individual artistic vision as the validation of personal perspective regarding both art and teaching" (p. 14), they tend to share common beliefs and values within their own settings that leave little tolerance for diversity. The second myth has to do with field-based education. Castiglione argues that field-based teacher education is beneficial only as it is conceptually related to university course work. He suggests that new approaches need to be developed whereby student teachers can "invest themselves in the educative process and ultimately reconstruct arts education" (p. 16). The myth of the born artist is dispelled in Castiglione's examination of curriculum content, performance standards, and standards of instruction. Fourthly, he shatters the myth of utility by pointing out that arts instruction is not equally regarded by the same public that generally accords high cultural status to the arts. He calls for an extension in the scope of arts education within schools to prove to the public that the arts are more important in schools, than is currently thought. Castiglione's insightful analysis is a useful reminder that there is much to be done in the field of teacher education to accomplish the task of preparing teachers who will be, in every sense, arts educators.

It would seem reasonable to assume, that in the midst of all the talk, the publication of reports, and the conferences focussed on arts education matters, that teacher preparation would emerge as an item of the highest priority. That, sadly, does not seem to be the case. Even the prestigious Holmes Group seems unusually silent with respect to this issue. It may be true that the larger the institution the more difficult it is to reconstruct teacher education. Small universities and colleges may well be in the best position to take the role of leadership in designing new programs to prepare arts educators. As one involved in a small arts education program for teachers, I can attest to the merits of smallness. The nature of the struggle for change remains the same; however, the magnitude of change is lessened in several ways.[1]

In a smaller university or college there are more opportunities to work cooperatively and collaboratively with a broader range of people, including artists, arts educators, teachers, administrative officials, students, and the local community. Work with the stakeholders enables teacher educators to learn specific points of view with respect to arts education as an educational entity. Student teachers can benefit through these collaborative associations to learn the importance of their role as potential arts educators within the educational and artistic community. Small programs enable student arts educators, their professors, and cooperating teachers to work together throughout the entire teacher education program. Practicum experiences can be arranged to meet specific needs and field supervision becomes an enriched learning experience for all involved. Classrooms become settings where new ideas can be tried, refined, and more widely accepted because of shared goals. Curriculum development becomes a lively experience that involves a wide range of individuals working together to transform knowledge into practice. Teachers seem more responsive to change when they recognize they have a direct role in shaping a new kind of arts educator.

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[1] The Arts Education program at the University of Regina, Saskatchewan, Canada, is a unique program in that it prepares generalist arts educators (dance, drama, literature, music and visual) in combination with a major and a minor in a fine art. The 5-year B.Ed. (Arts Ed) program also boasts a core of aesthetic education courses along with a second core of professional pedagogy and a sequential practicum component.

## NEW WINE IN OLD SKINS

The greatest challenge in the reform of teacher education, in general, is in the development of new ideas with respect to the preparation of teachers. It is not that new ideas are not forthcoming; they abound from every corner of the profession. What seems most problematic, at the moment, is the manner in which we try to fit new ideas to old programs, established structures, and thoroughly defensive mindsets. We excel in our ability to critique, to deplore, to block ideas that do not fit with what we normally consider as rational thought. Riddell (1988) suggests that "now is the time to take criticisms of the education reform movement seriously so that the positive aspects of reform might be properly understood and applied to arts curricula and so that gains that have been made are not diminished" (p. 3).

Riddell's careful analysis of the reform movement in the 80s is indicative of the seriousness with which we must approach reform in the preparation of arts educators. Excellence cannot be achieved through curriculum alone. It is time to recognize the crucial role that teachers play in making the intentions of the curriculum a reality in the lives of children. To create this, we must prepare teachers who are embued with that same sense of excellence that we seek to accomplish, through the design of an excellent curriculum. Consequently, we need to reexamine our programs of teacher preparation to achieve the kind of excellence we envision in both teaching and learning.

While there is evidence on every hand that we honestly seek better ways of preparing arts educators for the 21st century, implementation of new teacher education programs remains a challenge of utmost importance. Implementa-tion is a topic that is frequently ignored in our discourse on change; however, it remains as one of the most delicate and difficult processes we must experience in accomplishing our goals in bringing about change in teacher education. The term implementation carries, in itself, a mechanistic ring, in that it seems to suggest that change is easily achieved; that is, it is efficient, predictable, and controllable. Experience teaches us that quite the opposite may be nearer to the truth when we describe implementation. Implementation procedures are often inefficient, very unpredictable, and even volatile. It is much easier to talk about change than actually to implement change. The preparation of arts educators is not exempt from the rigors of implementation; indeed, implementation of change in the preparation of arts educators may be more difficult than in regular teacher preparation programs.

## IMPLEMENTATION AS CHANGE

Implementation can be viewed as change because it represents a collective effort to move from the security of the known, to the experiencing of the new. We have to loosen our grip on the past, to fully comprehend the present, and to open ourselves to the future. Several conditions appear to accompany change and together they support the implementation phase that moves us in new directions. The first condition that calls for acknowledgement is the sense of a collective will to risk change. It may take a considerable amount of time to engender the collective, or shared, sense of such a necessary will to risk. There is a thread that runs through life telling us to hold on, to cherish what is known and securely within our control. The desire to change stirs an opposing desire to remain secure.

It is when we collectively agree to agree, that we enter the zone of risk that is essential in effecting change. When we collectively will ourselves to risk introducing change we begin to recognize a second condition that surrounds implementation. Collegiality is essential because it personalizes the implementation process and allows us to maintain our own identity. We assist one another; we work cooperatively and collaboratively with the assurance that we can depend on one another for support, whenever necessary. It sounds simplistic but it works!

In over eight years of implementation and program development, I have personally experienced the richness of collegiality as a condition of implementation. Thirdly, administrative support is another condition that must be experienced as a reality. Implementation effort becomes exceedingly difficult when administrative attention is focussed elsewhere. It is a vital condition that must be secured over the long term. Too often we see worthwhile projects falter as changes occur at the administrative level. This is not to blame administrators; however, in some cases, implementation plans dissolve when they fail to receive adequate administrative support to carry them through the process. Those involved in the implementation of change must accept the responsibility to seek the broadest possible support at the administrative level.

A fourth condition of change is the necessary energy to work on several different fronts at the same time. As teacher educators and, more specifically, as arts teacher educators, there is a need for attention to divergent tasks, such as the rethinking of pedagogical issues, learning anew the inner politics of the institution, achieving interdependence within the working team, and developing the necessary communication networks both within and across the institution, as well as the community. Such efforts require enormous amounts of energy; however, there is a sense in which the effort of expending one's energy in these ways is rewarded through the constant renewal of energy that comes forth as change begins to be revealed. It is this renewed energy that enables individuals to endure both the rigors and rewards of change.

It is all too easy to succumb to the practise of discussion wherein change is acknowledged as a thing, an objectified notion that can be readily analyzed or packaged as a commodity. There are instances when we cling to certain aspects of implementation - as implementation in our heads - more than in our real experience. Our students may not even recognize what we consider to be fundamental change, simply because they may be more accustomed to a rapidly changing world than we are. Most of us have a tendency to think in a linear fashion and the desire to solidify, to intensify, to make cohesive before we proceed further, often impedes our ability to flow with the change that surrounds us in everyday life; thus, our accomplishment of the implementation of change in teacher education must never be considered as an endpoint but, rather, as another curve in a spiral of events in refining teacher education.

There is an ebb and flow to implementation that is much like a massive glacier flowing to the sea. Slowness may be the greatest strength, the most profound depth, and the greatest resistance to shallowness in implementing change. Our local experience in changing our teacher education curriculum from the traditional focus on art and music, to a focus that incorporates dance, drama, literature, music and visual art has taught us patience, endurance, and tolerance, while at the same time we have experienced both frustration and delight as we have observed the effects of our actions on our educational partners. Central policy makers desire to incorporate change with a desire to control it through curriculum documents. Teachers notably are curious about, but threatened by, impending change. School trustees frequently are skeptical, but will be persuaded to support change if they can be convinced it is good for students. The arts have not had a particularly strong influence on trustees and school boards in that arts programs have usually been the first to be eliminated in times of financial difficulty.

Opposition from within is undoubtedly the most difficult impediment to change in teacher education, in general, and, specifically, with respect to the preparation of arts educators. Fine arts departments tend to be highly critical of change. Their style of opposition is often abrasive, arrogantly elitist, and stingingly critical. As arts teacher educators we have had to endure a considerable amount of opposition in forging a new program for our students. Signs of cautious approval are just now beginning to appear in the form of tangible offers to become involved. Our students are, themselves, beginning to change attitudes in schools and throughout the university community. It is a small beginning. There is much still to be accomplished, but we have succeeded in implementing a new approach to teacher education in the arts that appears to meet the needs of children in our schools.

My reference to children is intentional because they are central to our work in preparing arts educators. It is not enough to think of the young adults as students; we must direct our attention to children. What do children need from the arts? How do they learn through the arts? Are the arts important enough in childhood to merit special attention? Whose arts should be presented? These and other related questions have acted as the driving questions in our efforts to prepare arts educators. Our search for new approaches to arts education has taken us beyond a primary focus on the fine arts to an exploration of the popular arts and the role of the arts in society as a whole.[2] We have moved away from a production mode to greater emphasis on how we respond to the arts as a way of knowing about the world in which we live. This has demanded greater breadth in our course offerings and a reassessment of what constitutes depth in any given fine arts discipline. The work is not complete and it would be folly to claim that our accomplishments, thus far, should be highly praised.

Our work continues to be both challenging and rewarding because we are beginning to know that our effort has not been in vain. Education through the arts is revealing itself in a number of schools as children are experiencing the arts from a variety of perspectives. More attention is being directed to the role of the arts in our schools as newly trained arts educators enter the profession with both generalist and specialist skills in the arts. It is a small beginning; nevertheless, it has reaffirmed our notion that the arts have a vital role to play in the education of a nation. Arts education is no longer a vague term. It has taken on form and meaning that is, in turn, giving new meaning to the term arts educator.

Not all of the problems have been solved, but we have come to a clearer understanding of what arts education is as we have grappled with all that is involved in preparing arts educators for the classroom. It may be a while before there is any national consensus on how best to prepare arts educators. Consensus may not even be necessary if we can agree that it is time to move forward in launching new approaches to the preparation of arts educators. The literature is clear about the need for such effort. It is time to act, to move forward, to release our creative powers to the building of new programs in arts education for the next century.

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[2] Feldman, E.B. (1970). *Becoming Human through art*. Prentice-Hall, Inc. See Chapter 12. We started with Feldman's (1970) model for critique in visual education as the foundational model around which the program was first conceptualized.

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# On The Other Side: The Arts And The Curriculum

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*There are indeed things which cannot be put into words.*
*They make themselves manifest. They are what is mystical.*
Wittgenstein: *Tractatus*, para. 6, 552

Herbert Marcuse has called art "the cosmos of hope." It is a thrilling and a striking idea—but hope for what, and hope for whom? How does art offer us hope?

The animal's instinct to live is transformed in man by his inextinguishable faith in goodness and wholeness—goodness amid the charnel detritus of catastrophe; wholeness that transcends the entropic drift into chaos. We have translated goodness into godhead and wholeness into holiness. For some of us, obedience to the religious rule is the way of identifying ourselves with what we most desire. It is our way of assimilating these ideas into our personal experience. For the humanist there is humanity alone and our capacity for acting magnanimously and virtuously, for evoking and harnessing these creative energies, not in the spirit of exploitation and selfishness, but in the spirit of sacrifice simply because they are creative, healing, living powers—fountains of felicity. That our happiness should be at best a gift—something we experience by the whim of chance (as evident in the word's derivation)—makes it nonetheless prized for all that. We celebrate and cherish every instance of peace, of brotherhood, of goodness, of truth, and of beauty. These are what we hope for and express in our smiles, our laughter, our fellow feelings, our dances, and songs. Together with wisdom, revelation, vision, these are the Epiphanies that shed light upon our world and comfort us as we proceed upon our journey, reassured, convinced of the sovereignty of goodness. Our work is to make a home for goodness, godliness within us, to make ourselves truly the habitation of the god—and thence to share good things with others, for without each other we must perish, not only physically, but psychologically and spiritually. I understand the arts (and the arts in education) in this context. The cosmos of hope, the world of the good and the beautiful is the cosmos of art. And the languages of art are the languages of love because it is in the good that love resides. The "good" is "love." The poet evokes the world made whole, made holy, and provides us with its currency, its tongue, its knowledge—what I want to call "palpable" knowledge. Art is the manifestation of the mystical—the candle at the window, the sound of running water at the heart of darkness. The artist's vocation is the reconciliation of the actual and the possible: hence "the cosmos of hope."

Art in its wholeness, its beauty, its goodness, reawakens our sense of hope. Overwhelmed by brute force, the plaything of fate, time's laughing stock, we assume the mad cap and bells, the motley of the fool. For is it not, in the world's terms, mere folly, mere vanity, to hope for justice, to trust to one's sister or brother, to expect to be able to act selflessly, to act virtuously, to attain to wisdom? And still we rise. Still we lay claim to the legacy of hope, of goodness, beauty and love as our human birthright. In hope we face the coming unknown smiling, in hope we look back upon the lost past cheerily, in hope we reach out to each other and to the natural world and insist upon the sanity of our angelic laughter, the wildness of our joy, the holiness of our dread, the implacability of our sorrow, and the infinity of our desire.

## THE INFANT'S WORLD

In thinking about the arts, I shall begin by situating myself at some distance from the kinds of refined and sophisticated experience that the notion art invariably conjures up for the adult members of our society—the worlds of great literature, great music, great theater, and so on. I want to begin by focussing upon the world of the infant girl or boy in its first intimate relationship with reality beyond itself, for example, with mother. My understanding of that crucial first relation draws upon the research and writings of the paediatrician, D.W. Winnicott (1971), in particular upon his book *Playing and Reality*, which offers a model of that relationship that will take us a long way in our quest to understand the basis and significance of aesthetic and artistic experience. In the infant's early life the mother serves as the principal reflecting or reciprocating medium. It is, of course, to her mother that the infant turns for the relief of *all* her bodily and emotional needs, needs that are met (if all is well) in actions suffused with love. It is in the mother's face, however, and through direct nonverbal experience that the infant begins to "see" herself (as in a mirror)—and of course this feeling we have of ourselves as being made real through our own expressive engagement with a reciprocating medium never leaves us. There is a sense in which our personal identity is entirely dependent upon the information that is reflected back to us in such reciprocal encounters.

Winnicott is, if anything, rather more interested in infant/mother *playing* than in the way the pair handle and solve the problems associated with physical comfort and survival. For Winnicott, as for a number of other important researchers in this field—such as Jean Piaget, Lev Vygotsky, and Jerome Bruner—learning to play is a critical feature of child development. It is argued that all learning develops out of our earliest experiences of play and that the whole of cultural life in all its myriad forms has its source in this sacred, shared undertaking. The mother teaches her child to play by drawing her into a special kind of activity—one characterized by its freedom from real (for example, survival) pressures, by a pleasant state of arousal, by the mastery of specific rule systems, by a readiness to take risks, by feelings of trust and security, and by a high degree of imaginative activity. And right from the earliest time in the infant's career, play is associated with learning. As the infant comes to know the world of objects through a wide and ever expanding range of ludic activities, so she also acquires a richer and more profound sense of her own independence and integrity as a person.

In my own practical work as a teacher of the arts, I find Winnicott's notions of the "good-enough mother"—recently adopted by Bruno Bettelheim as the title of his new book *The Good Enough Parent*—of the "potential space" (that special, sacred area created by the mother for her play with her child) and the "transitional object" (the name he gives to those soft toys and comforters used by infants as mother substitutes) invaluable in devising learning encounters with children of all ages. We shall touch again on these practicalities in due course.

I was waiting at a railway station recently when I observed a good enough father playing with his very small infant—of no more than three or four months old. The play began rather violently. The baby was swiftly hoisted aloft most energetically then, suddenly, allowed to plummet back onto the father's lap. I was rather alarmed at first and wondered whether the baby might not finally object to this rough handling. The routine happened three or four times, each elevation and descent being accompanied by rising and falling vocalization and gleeful grimacing on the father's part, then the baby was sat on the man's knees at arms length and offered a barrage of more soothing words and sounds and facial expressions, all amounting to—"Hey! Wasn't that something! Aren't we clever! Isn't it good to be alive! Don't I love you! Thought I'd drop you didn't you!" and so forth. The play then resumed, only this time there was none of the original violence, none of the explosive lift-off and free-falling. Baby now went up and down in slow motion and showed marked signs of attention and indeed enjoyment.

Clearly the father's intuition told him that repeating the exercise slowly in this manner would somehow allow the baby the chance of assimilating the aesthetic and affective elements of the experience through a safe reviving of the earlier trauma in reflective calm—play and replay. This particular activity ended in a rewarding and celebratory act, a nuzzling, raspberry-blowing kissing game in which the father used his mouth to caress, taste, love and sound the baby. Through all phases of the game the father talked and sang to the child.

Here then was a rich encounter, full of new experience and even danger, certainly of arousal, excitement, risk, learning, pleasure, achievement, realized as a shared social activity suffused with strong physical expressions of love—and the beauty of it all for me was its wonderful spontaneity. For all that we can see this kind of thing happening time and time again, it has, nevertheless, all the character of the first time for the participants themselves, of a genuinely creative act—a new alternative world opens up for both parties. The roots of experience, and hence of education, are in this sense aesthetic.

As I have already suggested, the Russian Marxist psychologist, Lev Vygotsky (1976) also has a lot to say about play. In particular, he emphasizes the creative dimension of play—the way the play allows the child to adopt an infinite range of different roles, to devise possible or fictional worlds which are reminiscent of the real world, but which allow the child to control events and outcomes in conformity with her needs, especially her emotional needs. For Vygotsky, as for Freud, imaginative play allows the child to possess and explore problematic realms of experience that are inherently frustrating in real life, beyond the possibility of actual resolution by the infant. In play—and for Vygotsky, all play is imaginative—the child goes beyond itself and hence acquires a dimension of freedom without which life is mostly frustrating and pedestrian.

Like Winnicott, Vygotsky has a special name for the realm of play—he calls it the Zone of Proximal Development (ZPD).

Play, or the ZPD, is the area of experimentation and exploration of the child. Vygotsky also allows a special role to the parent and, by analogy, to the teacher as an adult participating in the play; helping the child to grasp the nature of this particular problem and assisting in its resolution. For Vygotsky, play and more formal learning situations should entail social encounters with peers and adults that allow the child *to go beyond* what she knows. Understanding acquired in a social context and by practical sensory means is then assimilated into the child's inner independent mental schema. Play is also essentially about making and obeying rules. All perception, according to Vygotsky, all seeing and knowing depends upon the ability to learn the rules that govern behavior and to conform creatively to them (here one recognizes the thinking of Chomsky in relation to the creative use of language). While much of early play involves spontaneous language games, it is also intensely physical and intensely aesthetic or qualitative. That is to say the infant is involved directly in the creation of coherent and pleasing sensuous forms—sounds, visual patterns, and bodily movements, as well as in the organizing of sensuous phenomena.

To return once again to Winnicott, it was his belief that unless the mother could play, could behave playfully herself, the child would never acquire the ability to play and hence its cultural development would be severely inhibited. All true learning takes place between two people engaged in mutual play. It is perhaps reasonable to suppose that all meaning for the infant is "meaning embodied"—a phrase the philosopher Louis Arnaud Reid uses to describe meaning in the arts. The transitional object is the first work of art—a sensuous form redolent with and evocative of feelings; a subject-object capable, in Wittgenstein's words, of making manifest the ineffable—that which cannot be spoken, cannot be expressed in words—in this particular case, the idea of mother herself, of what is good, what is loving, what is loved, what is desired, and what is quintessentially beautiful. The infant's first world is essentially aesthetic and manifests the interplay of those nonverbal and nonlogical intelligences.

## ART, ART MAKING, LEARNING, AND DEVELOPMENT

Perhaps we should move a little closer to the idea of art and begin to examine the relation of art making and of artistic perception to learning and development. In this connection I find the account of art, given by Raymond Williams (1961) in *The Long Revolution*, instructive because of its directness and lack of mystifying jargon. William's basic idea is that quite literally, we construct reality through the creative act of perception. We are not passive recipients of a given world; what we "see" depends upon our capacity to interpret and describe our experience. Interpretation and description are rule-based activities. In order to see a game of football—for example, to apprehend its patterns, structures, and progress and therefore its meaning, we must first grasp the rules. The game of the aesthetic is constituted of the rules of sensuous forming or pattern making—the child's earliest perceptions are in terms of the rule systems governing perception, such as rhythm, stress, proximity, texture, intensity, volume and so forth. Exploring and coming to discover new things in the world means, for Williams, the creative restructuring of perception itself—the development of new mental schema:

> We learn to see a thing by learning to describe it; this is the normal process perception, which can only be seen as complete when we have interpreted the incoming sensory information either by a known consideration or rule, or by a new configuration which we can try to learn as a new rule. To say that *we see by learning* to describe is in fact to relate seeing to communication in a fundamental way. (p. 87)

What Williams seems to be saying is that perception depends upon an act of translation or conversion whereby mental impressions turn into concrete representations or descriptions. The effectiveness of memory seems to depend not so much upon the quality of our conceptual apparatus, as upon the vividness of our mental imagery.

Williams goes on to demonstrate how the arts might be understood as belonging to this broad field of communication—of learning by imaging. The arts are special and very powerful forms for the description and hence the communication and retention of valued experience. I want to suggest that it is the special province of the arts to describe the ineffable, especially the world of human feeling—they achieve such descriptions, such manifestation, in the palpable forms of art. Art is unlike, say, propositional language or scientific discourse in that it embodies meaning. Vygotsky's (1976) theory of artistic meaning revives Aristotle's concept of catharsis—the resolution of the psychic tensions associated with the feeling problem (Witkin's sensate disturbance) through the counter movement of the creative response and our positive feelings for the aesthetic form produced. In art, form is foregrounded. Artworks do not refer discursively to meanings that may with impunity be abstracted or detached from the symbolic medium of delivery itself. Art means in and through its palpable expressive forms, and to "see" (apprehend) the meaning of art we must grasp the rules of aesthetic forming. Our acquisition of these rules permits art to function for us as a way of knowing.

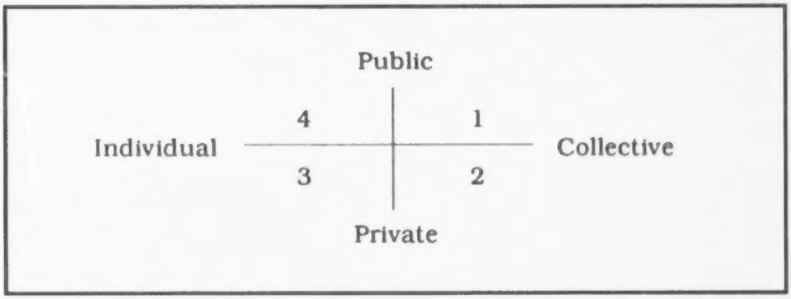
Meaning is, of course, inherent in sensuous form itself—such forms can evoke the whole gamut of human feeling (this is the experience of the infant referred to earlier) and it is virtually impossible to keep feeling out of form. Science and math adopt abstract or transparent forms of description in an attempt to do just that—to keep feelings and subjectivity out of descriptions that aspire to detachment and objectivity (qualities essential to the understanding and regulation of material reality). Williams sees the artist's work as a particular kind of transmission of experience—the ultimate purpose of which is the recreation or restructuring of individual perception and the contribution of that perception to the common cultural stock. The artist works to two sets of criteria—those of her own intuitions ("this description does justice to my feeling") and those of the public domain at large ("this we recognize and value within this society"). The impulse to describe and to communicate arises within the individual as a response to the problematic in her own experience—to a disturbing sense of something unmanaged, unassimilated, worrisome, unresolved—to the disturbance of being. Such disturbance lies at the root of all communication, of all our efforts to describe our experience adequately and to submit it to evaluation by others—especially others whom we trust, whose opinions we value. The motivation to describe in art may arise from either of two basic impulses—to recreate or renew existing meanings or to devise new meanings in new forms. We need both creation and re-creation, newal and re-newal.

It is in such acts of creative and recreative description that everyone is an artist—we all need to make manifest our sense of life's mystery; our experience of the ineffable. To do so effectively, we must master the rules of manifestation—for artistic descriptions are not signs that point to ideas, but icons capable of activating consciousness and felt, lived experience. Art works have to be lived and suffered—have to move and affect us since it is this very movement of feeling that is necessary to, and symptomatic of, the restructuring of the self that we seek. Here is where sensibility, or as Robert Witkin (1974) suggests, the intelligence of feeling is re-made, restructured, reconstituted, and we speak of ourselves as enriched by art. It might be nearer the truth to say that we are poems, dramas, narratives, tunes—the music—while the music lasts.

## A MODEL OF LEARNING FOR AESTHETIC EDUCATION

To introduce a model of learning that will help us to view the field of aesthetic education systematically, I refer to the matrix developed by the British sociologist, Rom Harré (1983), in his book Personal Being (see Figure 1). He proposes two interactive dimensions of personal experience—meaning and behavior. Meaning can be public or private, behavior can be individual or collective. Such a matrix presents four domains or quadrants as follows: the public/collective, the collective/private, the private/individual and the individual/public.

Figure 1



Harré sees the achievement of personal being as an unending circling movement that is clockwise through the four quadrants. By marrying Harré's ideas with those of Williams and Vygotsky it is possible to conceptualize learning in the arts as: (a) becoming familiar with the rules of the cannon/cultural tradition, (b) learning the skills and conventions of cultural production, (c) monitoring personal schema and responding actively to perceived problems/disturbances, and (d) acts of creative description/communication.

As teachers and parents responsible for the aesthetic development of children, we shall need to find ways of immersing them in the traditions and forms of the culture; of teaching them the skills of perception, discrimination and the handling them the skills of perception, discrimination and the handling of tools and materials; of assisting them in monitoring and focussing their expressive impulses; and finally, of describing their own experience publicly in acts that are available for verification and for the enrichment of the cultural stock. In setting about our task, we shall need to remember that there are no absolutes in the cultural field—that many factors are involved in determining what is selected, valued, and preserved by a community from the vast array of materials being produced at any one time. We must be especially careful to see that the child's "descriptions," her acts of forming and performing, as well as her acts of interpretation and evaluation, are all ones in which her own involvement and her own meanings are paramount. According to Robert Witkin (1974), her expressive acts must be subject reflexive.

We teachers have an active role in every area of the work: drawing the child into a safe space where mutual play and risk taking can be engaged in; helping the child formulate her problem through her own intuitive and privileged grasp, as it were from the inside, of what the desire, the need, the difficulty is really about; and then participating in bringing about a successful resolution by adding some vital ingredient to the situation that, for the moment, is beyond the child herself.

Long gone are the days when we merely put out the toys and the materials and let the children get on with it. Understanding the dynamics and the dimensions of the potential space requires a very high level of skill on the adult's part. Most of us are adequately equipped with the basics, but as the child grows older and as the problems and the learning demands become more complex, we will need a more sophisticated understanding of our own role. We will require more complex skills as the child's creative partner.

Our final role is that of judge and advocate in partnership again with the child. In the realm of human values we must endorse the idea of goodness and the virtue of hope. Here is how the Russian film maker Andrey Tarkovsky (1986) in his work Sculpting in Time, expressed his sense of the artist's role as professor of the ultimate in human values:

> I see it as my duty to stimulate reflection on what is essentially human and eternal in each individual soul, and which all too often a person will pass by, even though his fate lies in his hands. He is too busy chasing after phantoms and bowing down to idols. In the end everything can be reduced to the one single ele-

> ment which is all a person can count upon in his existence—the capacity to love. That element can grow within the soul to become the supreme factor which determines the meaning of a person's life. My function is to make whoever sees my films aware of his need to love and to give his love and be aware that beauty is summoning him.. (p. 200)

Human goodness and human beauty—these are the anchors of human well-being. Art makes it possible to grasp these otherwise inexpressible principles—perhaps most remarkably in its integrating and illuminating effect upon the individual soul.

## ART AND THE INDIVIDUAL

I want to propose something else by way of conclusion. Vygotsky (1976) speaks of "the fictionalizing of the I"—the manifestation of the subject. It is my belief that we exist in our own minds, for ourselves, as fiction, as something imagined, someone believed in, made by ourselves as artefact or text in the sense that to be oneself is to create, to make, or describe that self, that person, that believed-in identity. Céline (1986) writes:

> Travel is very useful and it exercises the imagination. All the rest is disappointment and fatigue. Our own journey is entirely imaginary. That is its strength.
>
> It goes from life to death. People, animals cities, things, all are imagined. It's a novel, simply a fictitious narrative ...
>
> And besides, for that matter, anyone can do as much. You just have to close your eyes.
>
> It's on the other side of life. (p. 7)

I have often marvelled at my own children's insatiable appetite for stories—they still like nothing so much as to be read to even though then are now nine and ten years of age. To be sick at home and away from school has this distinct advantage—Terry Jones' marvellous book of fairy tales comes out and we hear for the umpteenth time the story of the *Ship of Bones*, of *Tim O'Leary* or of *Fairy One Step*. And it does not matter how often these stories are repeated.

Storytelling and story listening seem to be of perennial concern and, of course, not just simply to children. I think we might find two contributory explanations for this phenomenon. First, stories provide essential structural models of human experience—present, if you like, the rules of narrative description at work thereby enriching one's capacity for handling experience in the narrative modes, and for generating enduring descriptions. Essentially for making, updating, and reworking our own life stories. Second, by allowing through association and identification, a reworking and clarification of our own feelings by both permitting the formation of new sensate schema and the renewal of significant old schema. The listening is a pleasure because we sense the sudden access of freedom that imaginative activity gives rise to. And if the make-believe story should be either a little frightening or sad, then for the child there should be the loving and safe physical presence of the adult or storyteller to be turned to and savored—relished as the ultimate demonstration of goodness and continuing grounds of hope in the world.

We are all artists in the sense that we all construe or manifest ourselves as stories, as drama, as figures of tragedy and comedy, as dance, as tune, and as music. It is as artists that we present ourselves to ourselves—when our "songline" becomes faint or confused, when the self or soul's story loses heart or direction, we fail to sustain our hope for ourselves and suffer a loss of integrity and purpose. We become troubled and unhappy

If you doubt what I am saying just consider how much time adults spend gossiping, making their lives fabulous in story form, or involving themselves in the daily fictional lives that the media present for our enchantment. We are all inveterate believers. The great forms and traditions of art are descriptive formulae for apprehending and sharing the ineffable, for manifesting the world of feeling, the life of unconscious impulse, and the world of the human spirit. Art permits the constant reexamination of those first and last things which constitute the basic questions of human experience. Art is one way in which we may keep alive our sense of the spiritual, the transcendent, and the ideal.

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